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At the Theatres

The third week of John McCullough's engagement at the Star Theatre began Monday night, when Dr. Bird's prize tragedy, The Gladiator, was presented. Spartacus is a part that enables Mr. McCullough to exhibit his most striking abilities. It is an eminently declamatory rôle, and in declamation the tragedian is at his best, his quieter moments possessing little that is either interesting or commendable. He acted Monday evening with intensity and tragic force and several times aroused the not particularly numerous audience to a pitch of enthusiasm. Joseph Haworth, as Pharsarius, scored an immediate and pronounced success. It was really a fine performance. Miss Allen, Mrs. Foster and the other members of the company fulfilled their duties satisfactorily. Next week will be the last of the McCullough engagement.

* * *

Monday evening, John Stetson's Confusion company opened at the Fourteenth Street Theatre to a full house. The cast was identical with that seen recently at the Comedy Theatre. Messrs. Dixey, St. Maur and Frankau, and Misses Davis, Martinot and Jarbeau repeated their successful interpretation of the principal rôles, while the mute members of the party—the pug and the baby—acquitted themselves satisfactorily, honors being easy between them. The farcical comedy was acted with vim and received with laughter and applause.

Instead of preceding the piece with Distinguished Foreigners, another *lever de rideau*, called Mother Hubbard, was substituted. It was a dismal affair, but it afforded Harry Dixey opportunity to display his eccentricities in female attire, and Alfred Fisher to do the part of Tom Tipton in capital style. Mother Hubbard is a plagiarism of Wanted, 10,000 Millinera, the farce in which Burton used to convulse New York. It was such a failure that the management wisely dropped it from the bill after Monday night. Confusion is funny enough to stand alone, and the people who see it are enabled to laugh as much as is good for their comfort.

Edwin Booth begins a short engagement at this theatre next week, opening in Hamlet. He will afterward appear in the characters in which he is best liked by our public.

* * *

Hearts of Oak was presented by James A Herne and his company, to a large audience, at the Grand Opera House, Monday. The drama, with its wholesome undercurrent of domestic interest, was greatly enjoyed, and the people followed the unfolding of the story with wrapt attention. The Terry Dennison of Mr. Herne is a capital performance, natural, hearty and full of honest feeling. Katherine Corcoran has made the character of Chrystal peculiarly her own. The impersonation has lost nothing of the earnestness and sympathetic quality which first brought it into prominence. Charles H. Clark is inimitable as Uncle Davy, and F. Chippendale deserves praise for his Owen Garroway. Little Maude Thompson as Little Chrystal showed remarkable talent for a child of her years. She won a call before the curtain after her principal scene. The other members of the company aided efficiently in giving an excellent presentation of the play. The scenery was very good. Next week the M. S. company headed by Ed. Buckley and Ada Dyas will be seen here in Young Mrs. Winthrop.

* * *

The ever popular Sparks began a week at the Third Avenue Monday to large receipts. The Bunch of Keys was acted spiritedly and the principal members of the troupe were applauded vigorously. Manager Sanger carries a Mascotte with his party which never fails to bring good luck. The Bunch of Keys will doubtless have the usual run of business throughout the rest of their return engagement.

* * *

The Lights o' London at the New Park was witnessed Monday evening by a good sized assemblage. [illegible] company so frequently this season [illegible] upon the performance [illegible] Next week Manager Stev[illegible] Sacrifice with a special[illegible] that includes a number [illegible]

* * *

At Tony Pastor's [illegible] evening burlesque of the [illegible] which a number of clever singers [illegible] into appear successfully. The [illegible] some novel features, performed by old and new favorites.

* * *

Danny McAuley appeared in A Messenger from Jarvis Section at the People's, Monday evening, to a fair house. He entertained the audience admirably and was assisted by a company remarkable for its general excellence.

* * *

The theatres that gave special matinees on St. Patrick's Day generally did fairly. The parade, however, attracted too many sight-seers to give theatres an innocent show.

* * *

At the Mt. Morris this week Harry Lacombe, Jr., is appearing in Queen Esther, and favorable reports thus come from Harlem state that the play, the star and his company are all successful. Queen Esther is an English melodrama with a variety of character and a collection of strong situations.

* * *

At last Harrigan and Hart announce the last nights of Cordelia's Aspirations, the new comedy called Tribulations being ready for speedy production. This will illustrate the events ensuing after the return of the Mulligans to their alley and will, it is promised, brim over with characteristic humor and laughable episodes. Witham is painting new scenery, Braham is composing new music and Harrigan is drilling the company. These men are wizards in their own particular provinces, and they may safely be trusted to make another Comique success.

* * *

The bereavement with which Mr. and Mrs. Nat Goodwin met last week necessitated the cancellation of the date they had secured at Nibblo's, so the boards of that theatre are still occupied by Shook and Collier's Storm Beaten company. It is an ill wind that blows nobody good, and the sad affliction that befell the Goodwins and compelled the extension of Storm Beaten has not prevented that play from drawing large houses to the place directed by Poole and Gilmore. On Monday next the Bijou Opera company will appear in Orpheus and Eurydice, with the original scenery, dresses and pretty girls.

* * *

That mass of rubbish, Peck's Bad Boy, is attracting fair assemblages of people who don't know any better, and the Comedy Theatre echoes nightly with roars of laughter, occasioned by the horse-play and coarse fun of the piece. So far as attendance goes the concoction may be called a success, but it offers no attraction to classes above the average. Let not our country cousins be deceived when this affair leaves us for the provinces into believing that Peck's Bad Boy has received the cordial approval of our cultured classes. That would be a grievous insult to Metropolitan intelligence as well as a gross perversion of the truth.

* * *

Last night (Thursday) the Madison Square management, with due pomp, ceremony and souvenirs, celebrated the fiftieth representation of Alpine Roses. The mementoes were tasteful, pleasing the people who got them no doubt even better than Mr. Boyesen's play. May Blossoms is being diligently rehearsed, but several weeks will elapse before it is produced.

* * *

Monday night was a souvenir occasion at the Union Square when Hartley Campbell's highly successful drama, Separation, was performed for the fiftieth time. Everybody present received an appropriate gift and the well filled house received play and actors with enthusiasm. The attendance continues to be large and there are no indications that it will decrease until the season ends and the run of the piece is perforce brought likewise to a termination.

* * *

The signal Wallackian success, Lady Clare, moves prosperously onward, attracting large and thoroughly pleased audiences. The genuinely good acting of this piece gives rise to nought but unreserved commendation.

Mr. Morris' Melodrama.

"The Pulse of New York," said Robert Griffin Morris, its author, to a MIRROR reporter yesterday, "will not be produced at the Star Theatre until the first week in May. By deferring it until then ample time is given for preparing the elaborate scenery and rehearsing the company.

"Is it true that several of the characters are taken from real life, that well-known New York personages are introduced?"

"No; the characters are idyllic with one exception. Inspector Byrnes has been put in under the name of Inspector Barnes. I do not think that will be at all objectionable. An impression seems to have got abroad that the piece, because it is a melodrama, illustrates low life in the Metropolis. The fact is that it has nothing of the sort. There is much heart-interest in it. The scenery will be elaborate. I have made several drawings of the various scenes exhibited during the drama and submitted them to the scenic artists, who say that they have never seen a more complete scene-plot than mine. While I'm not an artist, I am familiar with the rules of mechanical drawing, which enabled me to produce exact pictures of the [illegible] required."

The [illegible] to rehearse under David [illegible] the author will attend [illegible] if any are needed. [illegible] intend to be every [illegible] liberal cast and setting. As Mr. Morris says, should the play fail to make [illegible] it will be entirely his own fault.

The Musical Mirror.

The music of French opera bouffe loses its sparkle when sung by English artists, and the libretti, in the course of translation, not only become bereft of the original humor, but acquire a dense stupidity. The translator or adapter is always placed between two stools, and he usually manages to fall to the ground without lighting on either. If he attempts to retain the *double entendre* of the French, his work becomes simply nasty, for the English language does not readily lend itself to delicate innuendo. If he strives to replace the suggestiveness with so-called wit, he drops into atrocious punning, which does not raise a smile. Unless the music of an opera bouffe is exceptionally taking it is impossible to successfully graft it upon the English stage. The score of Offenbach's La Vie, produced at the Bijou Tuesday evening, does not belong to this order, and the libretto by Farnie is an interminably long way "after Meilhac and Halevy." Why the management should have selected a work which, even in the French language and sung and acted by volatile French people, is dull and wearisome, is beyond our ken. With Chilperic, La Perchole, La Grande Duchesse and other tuneful pieces to choose from, their partiality to La Vie Parisienne is quite incomprehensible. They have mounted it gorgeously and spared no expense in giving it the advantage of a clever company. The same amount of money that has been wasted on this affair would ensure a big run for any other comic opera that has a particle of attractiveness. But it is our business to criticise the production, not to cavil at bad judgment.

Farnie has made the book local to London. The story is as light as air and not half so healthy. A salacious old German Baron comes to London with his daughter, who is loved by Delancey Splinterbarre, a fast young man. Splinterbarre meets the party at the railway station, assumes the livery and personality of a hotel "tout" and takes the Baron and the daughter to his own house, which he converts, for his own purposes, into an impromptu hotel. Here all sorts of ridiculous complications arise, and a series of farcical episodes that are meant to be funny spin out an act. A bogus state ball is gotten up by Splinterbarre for the amusement of the Baron, his friends and servants impersonating political notabilities. Finally mistakes are cleared up and the opera ends with a furious *can-can*.

The piece does not lend itself to Anglicization. There is nothing English about the translation except the utter imbecility of Farnie's puns. Dreariness is no name for the dialogue, and the actors alone were responsible for the homœopathic fun to which the spectators were treated at long intervals. The first act is excessively tiresome; the attempts to provoke mirth are most mechanical and unsuccessful. It is laid in a railway station, and, as may readily be supposed, a background of guards, porters, touters, telegraph operators, bootblacks and flower-girls do not provide the element of picturesqueness. The second act is positively inane, and the third and last finds the audience so fatigued with what has preceded that they are not in a condition to enjoy the mild jollity it contains. The music, as we have said, is not taking. There is not a single catchy air in the whole opera. Offenbach must have composed La Vie under distressing circumstances, for the spontaneous life, brightness and bustle which pervades his other works is totally lacking. It is not melodious, it is not musicianly. The numbers that attracted notice, chiefly because they possess the negative merit of being less nondescript than the rest, were the duet of Gabrielle and Busch in Act Two and the drinking song allotted to Florence in the last act, and fairly rendered by Marie Bockel. Several pieces were introduced without rhyme or reason, but as they were more attractive than anything in the original score they went well. Among these were a chorus of young swells and the popular "Marquis et Marquise" set to words and sung while a quadrille is being danced.

Of the three or four principal comedians Jacques Kruger is deserving of most praise. Although, as the part of Tarradiddle he little to do he did that little with great cleverness. Mr. Kruger is one of our best comedians. He is versatile and imbues every character he undertakes with a distinct amusing individuality. His scene with Harrison's daughter in the second act was genuinely comic.

We have concluded, after seeing [illegible] Mansfield in several widely different characters, that that gentleman is an outrageously overrated actor. In La Vie he appears as the Baron and merely reproduces the Dutchman of Rip Van Winkle crossed with certain traits of Baron de Chevrial. He will never shake off the taint of that role. The only clever thing he did during the performance was to sing a song in Dutch, French and Spanish *patois*, which tickled the people mightily. Nick Long was the Splinterbarre. He is a neat comedian, but the part is little better than a "feeder" to the Baron throughout. Charles W. Duggan, a handsome man with a fine voice, was obscured by the unimportance of his character, Lord Silverspoon.

Marie Bockel, who used to be a member of Ford's company, has little or no vocal power, but she can act. As Florence she displayed a *chic* approaching that of the favorite French bouffers. Fanny Rice sings nicely and possesses considerable vivacity, which the protean business of Gabrielle, the Alsatian glove-maker, enabled her to show off. Her manner of speech is that colloquial, innocent style which children at play affect. For this reason she would make a capital Madison Square recruit. Miss Rice surprised the audience by introducing a cornet solo, which was loudly encored. She handles the instrument very well for an amateur, but she lacks wind power. Kate Davis was Christine. She has a fine contralto, but her method of singing is careless. The other male and female members of the cast were acceptable, and the Mollies, Carries, Bessies and Kitties who form the chorus charmed the hairless-lipped dudes in the parquet.

The scenery was showy; the dresses were handsome. The stage management was bad. Mr. Freeman does not deserve to have his name on the bills in big type. The evolutions of a bevy of girls in tights, in the last act, compared unfavorably with the perfect precision of the young women in dazzling armor who perform a similar march and drill at the Casino.

La Vie dragged. It may be pulled into shape by sharp work, but we do not predict for it an extended run.

* * *

La Gioconda was not done at the Metropolitan Monday night, Carmen being substituted. Madame Trebelli sang the title role, and sang it as it has not been sung in this city by any other artist. Her rich, expressive voice and histrionic gifts enabled her to render the character with exquisite effect. The audience did not go into ecstacies over the performance, because it presented no pyrotechnic display or vocal sensations, but the judicious rewarded the prima donna with genuinely appreciative applause, and enjoyed the treat thoroughly. Campanini sang Don Jose in brilliant style. Although the pristine strength and sweetness are gone from his voice, time cannot rob him of the skill with which he uses it. Signor Del Puente made a robust Torreador, and won much applause. Lablache as Mercedes and Valleria as Michaela were successful. The Huguenots was given last night with a magnificent cast.

* * *

The Princess Ida at the Fifth Avenue comes to an end on Saturday night. The company will go on the road, as the travelling troupe now out is doing well, and Confusion will be put on again at the theatre where it was originally acted.

* * *

Sunday night's concert at the Casino was devoted to Strauss, Belle Cole and Musin being the soloists. Aronson's orchestra rendered the most popular of Strauss' works, selections being made from Prince Methusalem, Queen's Lace Handkerchief, Merry War and the Waltz King's dance music. The programme pleased the popular ear of the audience, and "Composers' Nights" will hereafter be made a feature of the Casino Sunday entertainments.

* * *

The Merry War at the Casino goes on to a succession of profitable houses, and it is not likely that Falka will be brought out before a month has elapsed, at least.

Chinese Drama in America.

Mr. Wong Chin Foo, editor of the defunct *Chinese American*, is at present devoting his time to the formation of a Chinese dramatic company. A MIRROR reporter had a conversation with him on the subject, and in explaining his intentions Mr. Foo said:

"Many people think that a Chinese play interpreted by Chinese actors would be a ridiculous thing to present to the American people. I think that curiosity to see the play would draw good houses for a time. Of course the Chinese population of New York is too small to support it. It was too small even to support my newspaper. However, I would tone down the production and give explanations to assist the audiences in understanding anything that might be said or done."

"Is it not true that a Chinese play requires some days to act?"

"Oh, no; that is where the mistake is made. The truth is that no Chinaman would sit out a play of that length. Why, on one evening they give several pieces—a tragedy, a farce and light opera."

"Do you intend to import actors?"

"I have already arranged with several Chinamen who were professionals at home, and the remainder will be supplied from intelligent men here. When you consider the difficulties and expense which I labor under, you will be able to appreciate my efforts to procure an opening. Each time I rehearse it costs me sixty dollars, and it may be some time before the company is sufficiently perfect for a public appearance. I shall present one of the classical dramas of my country. The Chinese Shakespeare, *Kung* Ming, is a favorite of mine. No other dramatist in China can approach him as a playwright. It is centuries since he lived, but his works have lived after him."

"You do not get much assistance or countenance from your fellow-countrymen?"

"None whatever. When a Chinaman comes to America, all he thinks about is getting money. I have a desire to elevate and improve my race, and the best means of doing so, is to familiarize the American and other people with their life in China."

Mr. Foo is a very intelligent man, speaking English without a flaw in accent or grammar. For several seasons he lectured for the Redpath Bureau upon "Literature in China" and the works of Confucius.

Upon leaving his room, the reporter betook himself to Mott street, where he found the street blocked by a large crowd, listening to the strains of music played by the Chinese band. He sought leading Chinese merchants, whose opinions upon Chin Foo's scheme for Chinese theatricals may be embodied in the words of Tom Lee, the leading Chinaman, socially, in this city:

"Chin Foo may be able to carry out his idea," said Mr. Lee," but who is going to take any interest in Chinese theatricals? None of his countrymen will, because they have their business to attend to, and such of them as are fit to act would require good pay to do so."

The Coghlan-Stetson Case.

This action was commenced by Charles F. Coghlan against John Stetson, of the Fifth Avenue Theatre, to recover $2,100 as salary for three weeks, during which performances were given at that theatre and in which Coghlan did not appear or perform. It was contended by Mr. Stetson that, under the express language of the contract, he was not bound to pay the plaintiff unless for actual performances; while on the part of the plaintiff it was urged the contract provided that seven performances should constitute a week's business, and if, being ready to perform, he was not permitted to do so, he nevertheless was entitled to receive the stipulated compensation of $100 a night. The contract expressly provided that the compensation of $100 per night was to be paid for performances only in which Coghlan appeared; and Judge Coxe of the U. S. Circuit Court, before whom the case was tried, held that while this clause and other clauses of the contract, if taken separately, would admit of the construction contended for by Mr. Stetson, and conceding that his view had been presented by the defendant's counsel with great ingenuity and much learning, declared that such an interpretation if given would be inequitable; and being so, the Court would not determine that such was really intended by the parties, when, from a reading of the entire contract, such intention was not necessarily inferred.

On Wednesday Judge Coxe granted an order staying all proceedings on the part of Mr. Coghlan until a motion for a new trial can be argued and determined.

Barrett's Departure.

Lawrence Barrett sailed for England yesterday morning on the *Gallia*. A large number of friends gathered at the Cunard wharf, in spite of the rain, to bid him *bon voyage*. There were acres of flowers and oceans of champagne, and the leave-taking was altogether a very jolly affair. In order to sail by the *Gallia*—a ship which he prefers above all others—he cancelled a week's time.

Mr. and Mrs. Louis James, who are to appear with Barrett in London at the Lyceum, follow the star by another steamship, leaving to-day (Thursday). The rest of the company will be made up of English talent, Barrett believing it will be wiser to surround himself with London professionals than to risk introducing other strangers with himself.

The White Slave in London.

William Cabler informed a MIRROR reporter yesterday that he intended to produce The White Slave in London.

"I have made nearly all my preparations for opening on August 4. I will go over in June. I take Schoolcraft and Cores, the minstrel team, with me, and Alla Chippendale. I have also engaged two good quartettes. In the saloon scene on the steamer I will introduce a minstrel scene lasting about half an hour. I can engage thirty negroes in England, many whom went over with Jarrett."

"What theatre will you open at?"

"The Grand, Islington, I think. I have already dispatched models and plates in order to ensure a correct reproduction of Southern scenery. If it proves even moderately successful I will play the various circuits into which theatrical England is divided."

"You feel sanguine of the success of your undertaking?"

"Very. I know England thoroughly and can get good terms. Besides, there is certainly a demand for American attractions in England now."

The Giddy Gusher

All that a woman knows of happiness she experiences before she is twenty-five. After that the sawdust begins to leak out of a hundred flaws in the doll of life. The fervent heat of some torrid love affair melts the pink wax till the delicate features are a wreck. The hard buffets of fate knock the unfortunate limbs out of joint, and with the poor broken toy in her joyless hands, a woman confronts old age without a pastime—a grave without a flowering shrub within a mile of it. How happy is she who lays down the burden of life while yet the vigor of youth robs it of its overwhelming weight!

* * *

I was in a house of mourning the other night, and as I looked on the tear-stained faces of three sweet women, one with trembling lips was telling the sad story of suffering ending in death. I began to feel very unhappy. That weeping woman had been all her life the controlling, directing spirit in a band of sisters, unusually attached to each other and united in family love. She was the first to come to this country and make a success, and from the first she shared that success with the loved ones at home. Her salary as an actress was divided between them, and her first work was to get a sister over; and then I, who had known the English actress from her advent among us, and looked upon her as a model of sisterly love, found that the newly-imported member deserved as much admiration as the other. To know one was to know all, and long before Lizzie and Jenny Weathersby brought over Emie and Nellie, the loving words of the two in America made me well acquainted with the two in England.

* * *

Unselfish devotion to each other's welfare was the ruling element in that marvelous quartette, and I never thought of domestic comfort and family love but with affectionate admiration my heart would turn to the Weathersby girls. And here the other night I stood in the stricken group, with Nat Goodwin's *wife*, the loving Lizzie, telling me the sad story of their sorrow, with Jenny, the patient, devoted, self-sacrificing nurse on one side, and Nellie, the youngest, who had lost her constant companion and life-long partner in the stroke which had broken the little circle, on the other. I honestly mourned as I looked on their tearful, grief-stained faces, and then I went over to the splendid casket, and pushing aside the magnificent flowers that told how highly prized outside her home the dead girl had been, I looked at Emie Weathersby, who at the age of twenty-two, with more than the average girl's love of life, had been taken from it.

* * *

The sight of that marble face with the seal of eternal peace on the almost smiling lips never woke in my heart one thrill of regret, and I could not feel sorry or sad until I turned again to the mourning band of sisters. A hundred tributes from loving hands were piled up about the dead girl. There was a beautiful wreath from Lilly Post, and a pillow from Ella Chapman, and another from the Eyres, and another from Mrs. Dawson, and lovely designs from Lizzie Nunnemacher and Mrs. Teurle and several other female friends, and I read the names and the name on the coffin plate, questioning if that of the happiest was not the one graven on the silver.

"But to lose her while she was yet so young," sobbed Lizzie. "Her life has been so short and incomplete."

"Does it seem," I asked her, "as if one of the splendid lilies lying on her pulseless breast should give us pain because its sweet life is so brief? It has budded in beauty, blossomed and filled the air about it with fragrance, it adorns the lovely dead girl for a little season, and its mission, full of sweetness, is complete—as complete as that of some rugged forest tree that survives frosts and storms, and finally is laid, a charred and sightless trunk, on Mother Earth by a stroke of lightning."

* * *

No; I feel very, very sorry for Lizzie and Jenny and Nellie; for those loving sisters in the English home who with a dear old mother mourn to-day the first break in the happy family. But I can't feel sorry for Emie Weathersby. I am sorry for myself that I shall never again hear her voice, nor see her handsome face nor feel the clasp of her affectionate hand. She was a sweet-natured, noble-minded girl, as pure in heart as one of the flowers upon her coffin; and I'm sorry for myself that I lose so charming a friend. But I can't make myself sad about Emie, lying there beautiful in death. Safely over the roughness of the road of life; past the storms that come out of the brightest skies; escaped from tears and partings, never to know in her own experience the anguish that is tearing the hearts of her sisters. Her prayerful lips will never feel the suffering that trembled on poor Lizzie's tired mouth the other night. Her closed eyes will never be blinded by bitter tears such as dimmed little Nellie's. Her folded hands can never be lifted to perform the sad task appointed to poor Jennie's—that of preparing for the grave a dear dead sister.

* * *

How much sorrow and suffering she has escaped. How sorry I am for the Weathersby sisters—all but Emie, who in her youth and beauty passed almost unconsciously through the great inevitable gates that must close on us all some day.

For some of us; after weeks and months of suffering—after years of mental and physical agony.

For some of us to creep through broken in body and mind.

For some of us to be dragged through by cruel accident.

For some of us to reach alone and unattended, saving those we love and those who love us.

Emie Weathersby was a fortunate woman. She was born and nurtured in a pleasant, happy home. She had five devoted, loving sisters. She had a sweet, contented, Christian nature. She had enjoyed perfect health. She had never had a love affair, and she died March 15, 1884.

* * *

And now having attended to all the sorrowful and unpleasant duties of the week—done the circus and saw St. Patrick's parade, I rest from my labors. THE GIDDY GUSHER.

Mme. Anna Bishop Dead.

Tuesday night one of the most popular operatic artistes that ever appeared before the public passed away. The present generation know only by tradition the triumphs of Mme. Anna Bishop, widow of the late Sir Henry Bishop, in his lifetime Professor of Music in the University of Oxford and composer of the music of the works of many poets, particularly the well-known melodies of Thomas Moore. Upon his death, after a proper season of mourning, Mme. Bishop married Mr. Martin Schultz, who attended her with an affectionate care until the last. They had resided at 1443 Fourth avenue for some time past.

Mme. Bishop began her professional career about fifty years ago, when a mere girl. She made her debut at a concert at Her Majesty's Opera House in London, in which Garcia, Grisi, Mario, Tamburini, Lablache and Thalberg, the pianist, listened attentively to her rendition of Rosini's selections, following her notes anxiously, and applauding her as artists only know how. The wealth, beauty and aristocracy of many nations formed the audience. This triumphal entry into the sisterhood of prime donne was the result of long years of training at the hands of the great Riviere, her father, who gave her a thorough education in the works of the great masters, Handel, Haydn, Mozart and Beethoven. Her oratorio singing was seldom equalled.

Perhaps no artist that ever lived has appeared before a greater number of countries; and, as a linguist, her equal was never known in the profession. In Vienna she sang in German; in Italian at Venice, Rome and Florence; in Russian at St. Petersburg; Swedish at Stockholm, in Danish at Copenhagen and in English all over the world. In appearance she was refined, intellectual and of pleasing address, her travel having given her a readiness for any surprise or rencontre. For a number of years she repeated her tours, visiting all European and American cities, and going to China, India, the Sandwich Islands and Australia. Her first visit to the United States was made in 1847. She afterward visited Mexico and all the South American States. Returning to England, she appeared at Jullien's concerts at the Crystal Palace, singing Rossini's Stabat Mater to over 38,000 people—perhaps the largest audience that ever greeted any vocalist. Her reception in the United States and Canada remains only in the memories of a past generation, among whom she spent five years of continuous success. Her success was accompanied by a series of social triumphs of which she was made the heroine. In May, 1875, she began a farewell tour of the world, opening at Steinway Hall. It was a tour in every sense, touching every point and city, at considerable discomfort to herself. About a year ago, however, she appeared at Steinway Hall, where the enthusiasm of her auditors exceeded anything known before.

Mme. Bishop was an honorary member of almost every musical society and enjoyed the personal friendship of Patti, Howard Payne, Jenny Lind, and most of the composers and singers of the present and last generation. She will be buried in the little cemetery at Red Hook, Duchess County, New York, resting in the land where her talents were appreciated and honored. She leaves a married daughter in Australia. Miss Phelan, her friend and companion for thirty years, is lost in grief. A week since she appeared to be in perfect health, and while visiting a friend recently sang with vigor and taste her favorite song, "Why do I Weep for Thee." Artistes knowledge that in ballad singing she never had been excelled.

Professional Doings.

—Minnie Palmer sails for New York on August 12.

—Edwin F. Thorne is negotiating for a new play.

—Frank Cramer has left the Madison Square management.

—Ed. Cleary has been engaged for Cazauran's new play.

—J. B. Studley is engaged for The Pavements of Paris.

—The St. Patrick's matinees drew very small audiences.

—John Williams, of Haverly's Minstrels, is very ill in Chicago.

—Matthew Arnold proposes to return to America again shortly.

—The father of Emma Juch, Justan Juch, was buried on March 9.

—Stevens and Murtha say their new theatre will be ready in August.

—McKee Rankin has rented the Union Square for a Spring season.

—Duncan, the ventriloquist, goes with Tony Pastor's travelling company.

—Edward Harrigan's new play will be produced in about three weeks.

—John Allen, an actor, is in a city hospital suffering from Bright's disease.

—Etta Hawkins is engaged for the Bijou Opera company for next season.

—William Whedon has been engaged to play in The Pavements of Paris.

—The five hundreth performance of The White Slave was given March 1.

—J. P. Smith's company opens its season in Between Two Fires on April 14.

—A. C. Moreland and Ben Maginley both have good parts in May Blossom.

—J. J. Rosenthal has joined J. J. Collins' combination as assistant manager.

—Bandmann plays four nights this week with the Thalia Theatre company.

—When first produced in London the Hoop of Gold ran seven hundred nights.

—Fred. Warde plays Virginius on Saturday night in Brooklyn—Booth's off-night.

—Nina Boucicault is recovered and has resumed her part in The Shaughraun.

—Charles R. Bacon has been appointed treasurer of the Third Avenue Theatre.

—The booking of all the Madison Square companies for next season is completed.

—Minnie Monk has been engaged by Samuel Colville for The Pavements of Paris.

—Charles Overton will run The Hoop of Gold and The Wages of Sin next season.

—Mrs. Louisa Morse joined the Deuce of Hearts company in Baltimore on Monday.

—The scene of Cazauran's new play is laid in Charleston during the War of the Rebellion.

—Patterson's Queen's Lace Handkerchief will close its season in Cincinnati on the 29th.

—To-night, Florence D'Arona will replace Gertrude Orme as Artemisia in The Merry War.

—Eugene Tompkins, the Boston manager, has been laid up with rheumatism for a few days.

—Walter J. Brooks has been engaged for heavy lead with the Helen Bancroft company.

—John McCullough is to be seen on the Square every fine day, mixing with the throng.

—Robinson's Circus opens its season at Cincinnati with a five days' stand, from April 15 to 19th.

—Edwin Cleary, of Modjeska's support, has been engaged for the next play at the Union Square.

—Viola Clifton is prostrate at her home in Philadelphia with a dangerous internal complaint.

—W. H. Smith, formerly with one of the Silver King companies, is very low with consumption.

—J. H. Ramsay has been engaged as assistant business manager for Leon and Cushman's company.

—Rhea goes to San Francisco in May, and will play at the Baldwin. It will be her first visit there.

—William Stafford and company will open a new opera house at Leetonia, O., to-night (Thursday).

—The Californians wouldn't have That Man, and so the management will fall back on The Iron Master.

—Rehearsals of The Pavements of Paris occupy several hours daily at the Fourteenth Street Theatre.

—The Union Square company begin a month's engagement on April 21 at the Boston Globe Theatre.

—It is again reported that the Thalia will change hands next season, and be devoted to English performances only.

—Arrangements are being made whereby Manager Donnelly, of the Bijou Opera House, will have a suite of apartments in the building.

—Maurice Grau has leased Wallack's Theatre for six weeks, and will give French opera bouffe with Theo during the tour of the stock company.

—Townsend Percy has begun suit in the Supreme Court against James A. Traynor, to recover $10,000 for false imprisonment *in re* The Queen's Lace Handkerchief.

—It is said that Irving's scenery and printing was admitted into Canada free of duty. The small-fry complain that great favor is shown to big combinations by the Customs authorities.

—J. J. Dowling and Sadie Hasson have closed their season with J. S. Alexander. Mr. Dowling will go under the management of Rich and Harris, and will continue to play Nobody's Claim.

—The Clover Club of Philadelphia entertained W. J. Forence, Henry E. Dixey, Harry St. Maur, Charles A. Mendum, Herr Catenhausen and Oliver Doud Byron at the Bellevue Hotel last week, on the occasion of their monthly dinner.

—Gus Cook has been engaged by W. E. Sheridan as his business representative for next season.

—Le Chevalier de le Moliere will probably be the opening play at the New Park Theatre in the Autumn.

—Will J. Hanks has been engaged for next (his sixth) season by the proprietor of Howarth's Hibernica.

—Lillian Russell is playing a successful engagement in Brussels with an English burlesque company.

—Cora, a clever magician, has returned to the United States, having made an extended tour of the world.

—Viola Randall, formerly of Kiralfys' company, left for St. Louis on Monday night to join C. B. Bishop.

—Frederic Robinson, George Clarke and Marie Burroughs will be in the cast of The Pulse of New York.

—Manager McCaull will continue to run his opera company at Haverly's Philadelphia Theatre next season.

—Leon J. Vincent has been engaged as stage manager to produce James Alexander's new play in Philadelphia.

—The Elks have opened spacious club quarters at 54 Fourth avenue, where the members can spend spare hours.

—The upper stories of the Metropolitan Opera House, fronting on Broadway, are to be let as bachelors' apartments.

—Leonard S. Outram has been engaged for Major Reckley in Youth at the Walnut, Philadelphia, for one week.

—D. A. M. is ready for production at the Grand Opera House, Brooklyn, on Monday. The cast is a good one.

—Gye's contract to manage the Metropolitan Opera House has been signed and is on its way to this country.

—Laura Joyce-Bell will rejoin Orpheus and Eurydice at Niblo's on Monday next, playing her original part of Diana.

—Spies and Smart have extended, rearranged and redecorated their offices. They have now a handsome suite of rooms.

—Nat Goodwin has secured the right to Derrick's new play, The American. Derrick is responsible for Confusion.

—Legitimate dramas will be played in Miner's Eighth Avenue Theatre after this season, to the rigid exclusion of variety.

—The Callender Minstrel Band serenaded Gustave Frohman when he embarked on the steamer last Thursday for Europe.

—Bertha Ricci, of the McCaull Beggar Student company, was formerly a member of Mapleson's Italian Opera company.

—William Henderson's company, playing The Forge Master, is soon to come in to reorganize. The route was badly laid out.

—Brooks and Dickson are reducing salaries in all their companies. Clara Morris intends doing the same when she starts out again.

—The advance sale at Haverly's Brooklyn Theatre for Irving next week is already double that of the previous advance sale in that city.

—On Sunday night the Casino concert will be devoted to the works of Gounod. The soloists engaged are Ovide Musin and Belle Cole.

—Sol Smith Russell has had a new play, The Editor, written for him by the author of Edgewood Folks. He badly needs a new play.

—Charles Stanley, the well-known comedian, has been engaged by John P. Smith to play the light comedy part in Between Two Fires.

—The scenery for May Blossom is being prepared. In June it will go on the road to make room for the Madison Square Summer piece.

—Arthur B. Chase has issued life-size pictures of his star, Rhea, in frames, and placed them in dramatic agencies and theatres in town.

—Lillian Brown and her husband are still in Sherman, Texas. The lady has charge of some amateur entertainments soon to be given there.

—Eugene Wetherell, of the Emma Abbott company, is desirous of establishing a theatre in San Francisco upon the plan of the New York Casino.

—John Robinson, who receives $150 a week from Irving for singing one song in Much Ado About Nothing, has declined an offer from Henry Abbey.

—Mr. and Mrs. Walcot have purchased some land adjoining their place at Hyde Park, Nyack, upon which they intend to erect additional buildings.

—Mazzanovich, the scenic artist, states that the back drop used in the duel scene in Lady Clare was painted by him for the lane scene in The Silver King.

—Colville's Pavements of Paris company open at Newark on March 31. Contrary to previous arrangements, the company will only play this one piece.

—Laura Wallace left Her Atonement company suddenly last week, without giving Brooks and Dickson any notice. They claim to have treated her well.

—The Harrison-Gourlay company are on their way East. They will soon open for a short season at Tony Pastor's Theatre, when Pastor goes on the road.

—The sale of seats for Edwin Booth's engagement at the Fourteenth Street Theatre began on Tuesday. Up to the present time there has been a great demand.

—Gus Williams has accepted Fred Maeder's new play, Captain Mishler, being very much pleased with it. It will be produced at the Comedy Theatre, May 26.

—Brooks and Dickson are arranging for the adaptation of La Charboniere, their new French emotional melodrama. It will not be produced until next season.

—James Powers, the young comedian who developed under the eye of Willie Edouin, has been engaged by Manager Henderson for the New Pandora Theatre, London.

—The Bijou offices and entrances now present an artistic appearance. The café is opened and in the basement are a barber's shop, smoking-room and many conveniences.

—Mollie Ravel has been engaged by Spies and Smart for Nobody's Claim. She left for Cincinnati on Monday night. Her last engagement was with Clara Morris.

—Little Carrie Elberts, of Wallack's company, who made such a success in The Silver King and An American Wife, will create the part of Little May in May Blossom.

—To-night souvenirs will be given at The Merry War performance at the Casino, it being the fiftieth night of the run. The souvenirs will be small drums filled with perfumed water.

—Hartley Campbell's Siberia is being played in Newark this week. Adele Belgarde has been re-engaged for the leading role next season. Two metropolitan engagements will be played.

—Barney McAuley is playing a good engagement at the People's. He only appears as Uncle Dan'l. His Falstaff is a failure, and country managers have not hankered after The Jerseyman.

—Walter T. Brooks, just arrived from South Africa, will shortly go on the road with a well-known attraction. Mr. Brooks is a good looking Englishman, and is said to be an excellent juvenile man.

—James Collins, manager of Weidner's Opera House, Dayton, O., is at Spies and Smart's office booking for next season. The opera house is only just being finished. It will seat 1,400.

—There seems to be a great number of Irish dramas on the stocks at present. About five Robert Emmet dramas are being written, while unintelligible Celtic names are mentioned by the dozen.

—The Hanlons have laid claim to Confusion. The basis of the claim is not clear. French and Son are meditating upon the matter. Probably the firm's late litigation over Fedora will suggest itself.

—Thomas Martin has made a hit as the Minister of War with No. 2 Queen's Lace Handkerchief company, having received great praise from the press. It is the first attempt he ever made at either acting or singing.

—Nell Gwynne will be produced first in Philadelphia by McCaull at the Lyceum Theatre, after the run of Falka. But the chances are against its production for a long time, as Falka is averaging $7,000 a week.

—When the Alpine Rose has run a hundred nights it will be sent on the road. The half hundred was celebrated last night by the presentation to every person of a bottle of perfume called "The Alpine Rose."

—The Helen Bancroft company is now all engaged. F. F. Mackay will rehearse the company. Wood Benson will be the stage manager on the road. The party will be under the immediate direction of Lilford Arthur.

—Charles Reed will go to London with Beverly's Mastodons this Summer. His wife is on her way to New York. Haverly will consolidate two of his minstrel companies in April, and Kit Clarke will manage the English tour.

—Maude Stockall (Mrs. S. Turner), through the kindness of Louis Aldrich and Wesley Sisson, was enabled to return to New York by a first-class passage, having been left in Bay City, Mich., by a stranded company. She is in bad health.

—Some of the Western towns are slow to reply to the circular-letter of the Actors' Fund. The Fund is often called upon to assist injured or sick actors in Western towns. Surely, now that Benefit Day (April 17) is drawing near, Western managers might exert themselves a little.

—Excelsior closed its Eastern season in Baltimore on Saturday night. The company left on Sunday for San Francisco, where the spectacle will open on March 24 at the California Theatre. On April 28 the company appear at McVicker's, Chicago, and on May 12 at the Louisville Exhibition, closing the season on June 1.

—Thomas Warwood, a member of the orchestra at Heuck's New Opera House, Cincinnati, is at present officiating as musical director for Harrison and Gourlay's Stripped by the Light of the Moon, in the enforced absence of Chapin Lucy, who is confined to his room in a Cincinnati hotel, suffering from a broken knee-cap.

—Marimde Clarke has taken the French Opera House in New Orleans for the week of March 30, immediately following W. W. Kelly's Friendly Tip, for the purpose of producing the new musical absurdity, Mandalay. He will also probably inaugurate a week season of opera-bouffe and comedy at the West End during the Spring and Summer.

—Edward E. Rice informed a MIRROR reporter yesterday that he had composed a march called Princess Ida, and dedicated it to W. S. Gilbert. It was sung in Chicago on Monday night with good effect by the No. 2 Princess Ida company. He also stated that, all reports to the contrary, he would send his Surprise Party to San Francisco in a few weeks.

—The second Cincinnati Dramatic Festival will be held at Music Hall during week of April 21. The official announcement guarantees the participation of the following people: Thomas W. Keene, Frederick W. Warde, John Jack, Stuart Robson, William H. Crane, Fanny Davenport, Agnes Booth and Mme. Modjeska. The week's repertoire will comprise Julius Cæsar, Othello, Comedy of Errors, As You Like It and Romeo and Juliet.

—Frank Oakes Rose, in commenting on the story told by Katherine Rogers in last week's MIRROR, said that so far as important study of parts was concerned, he found it impossible to induce Miss Rogers to rehearse with him, she being so absorbed in the pleasures of sleigh-riding. As an instance, he was given the part of Dr. Osborn, in Miss Hutton, at 4 o'clock in the afternoon, and was expected to be perfect when the curtain rose.

—The Hess Opera company seem to have made a substantial success in Mexico. On Feb. 4 they opened in Vera Cruz, intending to remain only three nights, but English opera pleased the inhabitants so well that the engagement was extended to eleven performances. The last night, when Faust was sung, netted $1,200. The company are playing now at the Gran Teatro National, in the City of Mexico, and are packing the house each evening. They will return to the States by way of the interior country.

—Lilford Arthur just now has his hands full, with Henry Lee in San Francisco, Bandmann's forthcoming Western tour, the management and advance work of Gower's play, D. A. M., in Brooklyn, the rousing and engaging of a company for Helen Bancroft for a Spring tour in April and May, besides his regular international agency work. He has two offers to go to Canada in the Summer, and three offers to manage road companies next season, but intends to adhere to his present policy of remaining in town, jobbing.

PROVINCIAL.

BOSTON.

The Boston Ideal Opera co., at the Globe Theatre, gave Balfe Bloss for the first three performances of their second week, repeated Gleeful Gentle for three performances, repeated The Bohemian Girl on Friday evening and closed their engagement with Patience on Saturday night. Barbe Bloss seems a mere bit of faded Gallantry. Balfe's music is the conventional version and the inadequate representation. It was tame, flat and entirely lacking. There is a great deal of difference between Vanhaug. The Bohemian Girl Friday and Patience Saturday, the latter having the largest house of the season and being rendered almost faultlessly. If Miss Gilbert continues trusting such songs as nasty French opera she will wash her own co. out of existence before she chooses the Gallic lioness. *Le Voyage en Suisse* follows for a week.

Dorcas Thompson's week at the Boston Theatre was a notable one, those who predicted the downfall of Judson Whitcomb failing to see their prophecies realized. Business even only was the rule at all of the performances but one or two. The Silver King, which has been in rehearsal for several weeks, follows, and both management and patron anticipate a long run. Certain it is that Manager Eugene Tompkins has spared no labor or expense that would contribute to that end. William Redmond, Miss Thomas Berry, D. J. Maguinness, Fanny Conlon, Camden Kent, Rented Nash and other favorites appear. By the way, I see the name of one of the Cahill girls in the cast. The Cahills are generally understood to be Mascottes. I do not remember a failure of a co. that possessed one of them.

That beautifully written and finely acted play, Hearts of Gold, was the attraction at the Park Theatre during the week. For naturalness, with a touch here and there of the ideal, which crowds the impossible pretty closely in the departure of Terry and subsequent marriage of Chrystal, this play is one of the strongest of to-day, and is rendered well in all its characters, even to the baby, who keeps the women laughing and crying by turns, while the character of little Chrystal is wonderful in its naturalness. Indeed the entire cast is simply perfect. John T. Raymond follows, giving In Paradise the first week and For Congress the second.

Princess Ida continues to good houses at the Boston Museum, its fifth week having proved as profitable as any since the first, and enters its sixth with good prospects. The performances run with great smoothness, and the settings are greeted with applause nightly, while the music is growing in popularity. Sweethearts and Tom Cobb follow.

A Trip to Africa is in the height of its prosperity at the Bijou Theatre, and full houses are the rule nightly. It will run till the close of the regular season, the pretty music, Irish dialogue and beautiful scenery all being liked. Jennschowsky is thoroughly at home in her pleasante part, while Harry Brown, W. H. Fenandon and Lilly West are great favorites. A new bit—introduced by Mr. Brown—takes immensely. He picks up a sandwich at a lunch table in Cairo, and asks, "Do you chuffle your sandwiches?" which is greeted with roars of laughter.

Sam Devere's special co. made the Howard Athenæum lively during the week. The fun made is fast and furious. Harry Braham has been leading the orchestra here lately. Joseph Murphy, in Kerry Gow, follows, and probably will, as usual, pack the house.

Rentzen, Budd, Fox and Ward's Minstrels began an engagement at the Windsor Theatre, 13th, and will continue through this week. Several established favorites appear in the organization.

The usual rattling variety rules at the Boyleton Museum, with a number of popular local favorites in songs, dances, and funny sayings.

Items: The great Wagner Festival, which opens at the huge Mechanics' Building on April 14, continuing for four evenings and two matinees, is beginning to create a considerable ripple. Materna, Winkelmann and Seguin are the artists. The rehearsals of the great chorus of 600 are now in progress, and thorough work is indicated on. The New York Liederkranz will attend one of the concerts of the season. Only Wagner's music is to be given, excepting in the case of Beethoven's Eroica and C minor symphonies.—Among "the observed of all observers" on a Boston first-night are Joseph Stanford ("Joy Bee") and his pleasant-faced wife, the latter standing beside the tall Commodore, just as high as his heart, and being, like her husband, a grateful and forcible writer. Neither are they always "first-nighters," being frequently seen toward the close of the week, sometimes on Saturday night. Mr. Stanford contributes dramatic-ally to both the *Evening Star* and *Sunday Courier*, and his articles are always highly interesting and exceedingly readable. Some of his gentle wrath have a way of subsiding to poor memory in spite of the hope of time.—Gen Williams has found his Gin of the Fiend a salve of wealth. He has ventures in mild to be entitled Charybis, a sort of modern Two Dromios, written for Salsom and Crane. The characters are twin brothers—one a painter and the other a composer—and the plot and actions are said to develop a great deal of genuine humor.—The St. Botolph Club was delighted with a musical entertainment on Thursday evening, at which Julius Eichberg, J. C. D. Parker, Wulf Fries and Carl Pflueger entered.—H. C. Barnabee and wife and Marie Stone, of the Boston Ideals, escorted Manager Harris' fiancée the Misses Adkinson on Friday evening. Mr. Barnabee seemed to get the lion's share of the cigarettes that Ella Wagner distributed to the audience during the progress of her song.—Sol Smith Russell was in town last week.—William Warren's friends will be glad to learn that he has arrived in Florida in excellent health and spirits.—Mrs. A. M. Beardsley, of 101 Charles street, gave a reception to Madeline Schiller, on Tuesday evening, which was attended by many well-known musical and society people.—The Boston Theatrical Mechanics' Association have a benefit at the Boston Theatre, 27th.—Manager Lothrop, of the Boylston Museum, has returned from an extensive Southern trip, and Assistant Manager Lane started Monday for a Western trip.—Edward A. Page, a nephew of Mrs. Thomas Barry, makes his debut in a small part in The Silver King.—Smith (H. Grace, late connected with Roy Templeton, is in town.—J. G. Lennon, the director of the Boston Oratorio Society, has been confined to his room for a time and is now South for his health.—The Bijou Social Club, on evening of March 27, will tender a complimentary benefit to P. J. Shea at Music Hall, April 18.—Charles Dana, a member of the Boston Theatre co., is selling a good story somewhere at his own expense, which is worth repetition. Just after a rehearsal of The Silver King, a few days ago, he said to Manager Eugene Tompkins: "Why can't we have such rehearsals as these here? We could do just as thoroughly work." "Oh, yes," said Mr. Tompkins, "I fancy I see my stage manager calling one of your musicians, who leave in six hours to catch their train, to the front to rehearse for a week!" "Well," said Dana, "I could have done it if you had given me time enough." "Yes you going on to fill this evening," said Eugene Tompkins, the popular treasurer of the Bijou Theatre, Saturday afternoon, to the lobby. "I am going," he said. "Or rather like it." "I mean the contrary," he explained. "Oh," he said, "well, we shall have a good house, and I—well, I hope to be able to get home." And he limped toward the box-office. "Tired," I said. "Rheumatism," he replied. "Never could shake my thank myself enough," he replied. "Oh," I said, "I remember, like Mahomet, you submitted to have your teeth extracted, eh?" "Not by a jugful," was the caustic reply. "The fact of the matter is I have eaten cucumbers for years in my life." I have like a flash why Tompkins's office are always so dry, and went inside to see if Tompkins's Pandora music will be given by the Cincinnati Symphony Society at Music Hall, April 11, and Theodore Thomas on the 12th.—James H. Tracy is getting a series of musicales at Chickering Hall. Helen E. H. Morison, in the vocalist.—There have been no new theatrical enterprises, but the dearth has been more than made up in the effort that a large music hall will be built over the Park Theatre, to be used for [illegible] performances. Manager John [illegible] of the Boston Theatre, is [illegible] Barry Sullivan. I can scarcely conceive of the [illegible] Jr.

PHILADELPHIA.

Mrs. Langtry proved sufficiently attractive to fill the Opera House with curiosity-seekers and swell the treasury to the tune of $22,000. The Wednesday and Saturday matinees were apparently selected by every well-dressed woman in the city as fitting opportunities for exhibiting her own toilettes and viewing the Jersey Lily's gorgeous apparel. To believe that Mrs. Langtry's ability as an actress drew a single dollar is to pay a doubtful compliment to the intelligence of the audiences. Of the play but little need be said. It is the old and unpardonable farce from Alpha to Omega. The stage settings were in Zimmerman and Nixon's best style and contributed largely to all-setting the audience of the piece. The co. as a whole was weak. Messrs. Pigott, Weaver and Everill deserve mention. The latter's portrayal of the Jamie doctor was especially smooth and effective. Henry Irving and his Lyceum co. opened the current week to a fair house in Louis XI. Emmet and Hector, 24th.

At the Walnut, the Florences played a fairly successful engagement, and had Facts been omitted the week's business would have proved more satisfactory. The "little teacher" might be used to some purpose if Facts were made the object of attack. W. J. Scanlan is the attraction this week. Opening house fair. Youth, 24th.

The Power of Money, a drama as startling, lacking in originality as it is dominate of interest, was given at the Chestnut by Wood's Dramatic co., an organization without merit, save in its variety features. This play is a remarkable evidence, on the part of the manager, of faith in the stupidity of the average play-goer. Nixon and Zimmerman gave the piece an attractive setting, but it was a failure *at inside*, and to the reputation of the house alone can the business of the week be attributed. C. H. Drew and Bessie Sansom in variety specialties were entertaining and succeeded in keeping the audience in fairly good humor. Boucicault as Conn in The Shaughraun opened 20th to a fine house. Mlle. Rhea, 24th.

Faliu continues to pack Haverly's and would doubtless run for several weeks to come were there not contracts for its production elsewhere which cannot be cancelled. Upon the temporary retirement of Faliu, The Beggar Student will be revived and sung until Desirée is ready for production. Rehearsals of the latter are now in progress.

At the Arch, the Lights o' London played to a fair week's business. The co., although by no means a strong one, gave satisfaction. This week the Wilbur Opera co. give a round of comic opera, opening with Oliverto. The Prince Consort, which has never been sung here in English will be produced on Tuesday evening. Neil Burgess in Vim, 24th.

The Arch Street Opera House was well patronized during the week of Confusion. The attendance, however, fell far below the average of the first engagement. It was a noticeable fact that very many of the audience delayed their appearance until after the curtain had been rung down on Distinguished Foreigners. Henry Dizey's Blizzard is a clever bit of work, but the so-called imitation of Irving is a coarse caricature and should be shelved. Sister Smith has taken this house for two weeks. The first week will be devoted to Ranch 10, some Harry Meredith, and the second will open with a play now called The Kentucky Belle, but known formerly as Kentuck. Popular prices will prevail.

O. D. Byron, in 20,000 Miles Away (a clever distance at which to view the play) drew the usual number of question lovers to the National; but the *new clientele* of this theatre was not largely represented. Nobody's Claim and 20,000 Miles "Off" are not the class of plays with which the intelligent theatre-goer cares to be regaled, and Mr. Kelly does well in declining to give them return dates. The Romany Rye opened to-night (27th) to a full house. Lights o' London, 24th.

The New Central did an immense business with Canary's American Four comb. The current attraction is Leavitt's All-Star Specialty co., which includes Dorini, Dermot and Doyle, St. Felix Sisters, Morosco and Gardner, and other variety lights. C. L. Gardner and Patti Rosa, 24th.

Items: Carncross continues the equestrian exercise mentioned last week.—May Fisk and her hoodes are the infliction at the Club.—Lillie Hinton and the Bijou stock *ate* murdering Othello. Thursday, Leah will stamp the heels off her slippers, and Saturday a version of The Pavements of Paris is announced.—Francis Wilson, who has been out of the Falka cast since Wednesday last, has recovered from his indisposition and appears as usual. During his absence Arthur Bell did Von Folbach. Miss. Fernandez has also been a sufferer, and at the Saturday performances the role of Falka was assumed by Carrie Godfrey. Both substitutes were received with favor.—John Sutton declined to renew his lease of the Arch Street Opera House. Mr. Fielding, his very popular representative here, stated that the house is not deemed large enough to warrant a permanent investment.—Youth, Fleishman and Hall announce will be presented with a phenomenal cast and brilliant scenic effects.—Orpheus and Eurydice is to be sung at the Chestnut.—F. J. Swartz, a local journalist and would-be dramatist, has again tempted fate. His new piece is called Dad's Girl. Lizzie May Ulmer will try it at the Opera House in May.—It is now announced that Wyndham will play his farewell engagement at the Walnut. The Abbey Opera co. appear at the Academy April 14, under the auspices of Zimmerman and Nixon.

ST. LOUIS.

Grand Opera House (J. W. Norton, manager) Kate Claxton and Charles S. Stevenson opened in The Sea of Ice to a fine downstairs and a crowded upstairs house 9th. The play was cleverly done. Miss Claxton appearing all through the drama in the earlier performances, Henrietta Vaders assuming the leading part in the first two acts at the close of the week. Business was good and the performance satisfactory generally. As Fanny Davenport will not appear to-night, Miss Claxton and her co. will appear in The Two Orphans instead. Fanny Davenport in Fedora, 17th.

People's Theatre (W. C. Mitchell, manager): Hazel Kirke has drawn enormous houses and is as popular as ever. The veteran Cashdash receives his usual calls before the curtain every night. Annie Russell is a very sweet and charming Hazel. Mr. Graham makes an admirable Lord Travers and Charles Wheatleigh a dignified and manly Squire Rodney. E. L. Davenport as Merry, DeWolf Hopper as Pittacus, and W. B. Cahill as Barney, were satisfactory, although the two latter overacted. One of the gems of the cast was the Dolly Dutton of Ada Gilman, one of the best soubrettes on the stage. The Strangers of Paris, 16th.

Olympic Theatre (Charles A. Spalding, manager): The Silver King was revived 9th to a fair house. The drama is one of the best of the realistic series and is worthily placed on the stage. James O'Neill in Monte Cristo, 16th.

Pope's Theatre (Charles Pope, manager): Mr. and Mrs. George S. Knight have done a very fine business this week, opening in Otto, which they presented until Thursday evening, when Baron Rudolph was substituted. The dancing Body of George S. Knight is a fine dramatic picture, and is rather under appreciated than otherwise. It more than deserves all the praise which has been bestowed upon it. Harry Miner's Comedy Four 16th.

Standard Theatre (W. H. Smith, manager): Mestayer's Imitation, under M. W. Hanley's management, had a week of good business, opening to a packed house 9th. Harry Watson's Comedy co. in Wrinkles, 16th.

Items: Marc Klaw has been doing a good week's business in advance of Fanny Davenport.—Joe Toomey, of Nonan, Bailey and Toomey, went to Chicago in the early part of the week.—A corps of French lancers have been riding around the streets on horseback the past few weeks advertising The Strangers.—George Mercer, the widely known and popular assistant treasurer at the Olympic Theatre, had his annual benefit, 9th. He had a splendid house, the sale of tickets having been very large.—Charles A. Hoskins, manager of the Hazel Kirke party, is an old St. Louisian and is widely known here. During the week he had many pleasant reminiscences with old friends.—The Kempa Lady Orchestra is the current attraction at Gregory's Dime Museum.—Edward's Theatre Company is doing a splendid business and the quality of the performances is constantly improved. Manchester and Jennings are there at present with other favorite artists.

NEW ORLEANS.

The season at the St. Charles Theatre closed 8th with a benefit to J. Kavenagh, the treasurer of the house. Monte Cristo, by James O'Neill and Stevens's co., was the attraction, and it gives me pleasure to record a success for the beneficiary. The C. F. Bishop Widow Bedott co. closed a prosperous week at the Academy of Music same date and were succeeded 9th by Manager's Tourists in a P. P. C. The first co. which appeared in this city under this title was a remarkably strong and entertaining one and drew large and well pleased audiences. The second co. that came, though not quite so strong, was still an excellent one and gave satisfaction. The third co. now playing, is comparatively a very weak one. All the members (except two) are new to us in their characters and are not as good as were their predecessors. There is, however, enough in the comedy-farce to make it amusing to persons who see it for the first time, and to them doubtless the entertainment proves very attractive. Business has been good. Charles Wyndham and his London Comedy co. came to this house for two weeks 16th. When Wyndham visited this city, many years ago, he created a very favorable impression, and the news we have from time to time received of the present strength of his co. will doubtless ensure him a succession of good houses.

George Dr. W. F. Carver's Wild West show has discontinued exhibitions. The Doctor has several lucrative contracts on hand, which may keep him busy for a little time to come.—The French opera bouffe venture at the French Opera House is doing fairly well. Orpheus and Eurydice is their latest announcement.—W. W. Kelly, manager of the Friendly Tip co., when asked by your correspondent what he proposed to do about the warning of Messrs. Farrell and Ferguson, answered that he did not purpose allowing that matter to worry him at all, but would go on billing and making arrangements for his week at the French Opera House, which begins 23d. He proclaims himself ready to fight any preparative injunction, and seems confident of victory. He further claims to be able to prevent Mr. Ferguson from playing that piece or possibly any other for the next two seasons, as that party's contract with him is for three years, with a privilege on his (Kelly's) part for two years more; and further, that in said contract Ferguson represents the play of A Friendly Tip as his property and binds himself also to furnish said play for the same length of time.—The association of the Army of Tennessee have become financially interested in Mr. Kelly's venture, and the performances are announced as to be given under their auspices.—The Nine Muses has introduced several new features during the past week and patronage still continues large.—The Faranta and German test shows are in their respective localities doing excellent business.—The Spanish Students' engagement at Spanish Fort has been somewhat marred by the excitement matter lately. They announce an early departure for South America.—I see a report published that the Eytinge co. have secured the services of Bessie Steward as advance agent. This is an error. The lady, who is a resident of this city, was for some time a member of that co., and acted in the different plays of the repertoire with credit to herself. She consequently did some press-work for the co., though not engaged for that purpose. Miss Steward left the co. some time ago and came immediately home and resumed her old position in the office of one of our local journals.—James Seargen, with the Tourists' Party, was last Summer conductor of the opera co. which played at West End, and was pleasantly welcomed by many friends on his return.

CHICAGO.

The second week of Fedora at Hooley's Theatre has been equally successful with the first. Miss Davenport's work has been marked by a carefulness and artistic detail that makes it the best attainment of her professional career, and that it will continue to be one of the few dramatic successes of the present season there can be no doubt. That Mr. Mantell shares the honors with the star is due as much to the author as to the actor's intelligence. A less judicious actor than he would overact, though perhaps escape failure, in so strong a part as Louis Ipanoff; but there *are* few leading men in this country capable of giving or giving so forc ble and so natural an embodiment to the character. It is a worthy companion to Miss Davenport's Fedora. Most of the minor parts were well acted. This week, the charming soubrette, Annie Pixley, in M'liss and Zaza. M. B. Curtis, 23d.

The Rajah, as performed by the Madison Square co., has drawn fine audiences to the Grand. Mr. Pitt's Rajah is the nonchalant, muscular and aggressively polite Englishman that the part requires. Billie Beaves as Gladys is improving greatly. She is not so affected as on a former visit, though there is a great amount of self-consciousness to be subdued before her performance can be considered perfect. Miss Elmore and Mr. Holland add not a little to the general excellence of the co., while Dominick Murray as Crugin, is immeasurably superior to Max Freeman in dialect, costume and acting. This week, Louis Harrison and John Gourlay in Skipped by the Light of the Moon. Princess Ida, 23d.

In the Ranks is meeting with fair patronage at Haverly's. The only feature worthy of note is the scenery, which is very good of its kind. Some of the mechanical effects have been used before, however, and are by no means extraordinary. Alice Ingram, said to be an English actress, made her American debut in the part of Ruth Herrick. There was nothing especially noteworthy in her acting of the part. It was mediocre and marred by overacting in some of the principal scenes. Frank Weston, as Ned Drayton, gives a very good performance of a commonplace character. The Joe Buzzard of Sidney Howard is perhaps the best acted part in the play. It will be kept on the boards for two weeks yet. The Stranglers of Paris follows.

At McVicker's Jalma continues to draw large audiences. It will be the attraction for some weeks yet.

Evans, Bryant and Hoey's troupe have done a good business at the Olympic. This house passes into the hands of Colonel Wood on the 18th, to become a part of the Museum. On the 17th a matinee in honor of St. Pat. and an evening performance will be for the benefit of Nick Norton, who has been the manager of the Olympic for over two years. A host of volunteer variety talent will make the double benefit an assured success.

Frank Mayo, in Davy Crockett, did a first rate business at the Academy. This week McSorley's Inflation. It will probably play to all the house will hold.

The Standard gave its patrons an excellent entertainment, by securing the Barlow and Wilson Minstrels. This week Peck's Bad Boy, done into a play (heaven save the mark!) is to occupy the boards of this house. Without prejudging anything, it is safe to predict that this affair is fearful rubbish. Coming from Peck's papers, it cannot be much else.

The Criterion is giving a capital line of attractions, and reaping the reward of merit in full houses. This week Evans, Bryant and Hoey's Meteors.

The Lyceum and the museums are all doing a tremendous business. Coup's Chicago Museum is giving a capital stage performance in addition to the standard attractions of the house. This week, John T. Hinds appears in Bells o' Shandon.

Items: Mr. and Mrs. McKee Rankin are underlined at the Standard, in Gabriel Conroy, their new play.—Col. Wood's Museum is to be opened April 1.—A stock co. is being engaged. R. F. Russell is to be leading man; Con T. Murphy, comedian; and Fanny Matthias, one of the principal ladies. The opening play is to be Wybert Reeves' comedy, Parted, for matinees, and Taylor's Veteran at night. J. S. Halbert, formerly press agent at Coup's Museum, is to be business manager.—Mrs. Jessie Bartlett-Davis is confined to her home with a severe cold.—Nettie Beall, a young lady of Cincinnati, has been in this city for some weeks. She is preparing to go out as a star next season, in a new play entitled Silver Spur, written for her by Scott Marble. The lady is not exactly a novice, having appeared on the concert stage in her native city. Her voice is said by good musical judges to be phenomenal. Her part will be a singing soubrette, where her musical talents will have full sway. E. F. Benton will manage her. She is young, being just nineteen years old, very pretty, and ambitious to show that there are possibilities of a singing soubrette appearing in better plays than the Miss or My Sweetheart type.—J. A. Locke has again become press agent for the Standard Theatre, Mr. Cooper having resigned.—Will Stinchcomb, of the *Inter Ocean* local staff, has accepted the position of press agent of the Chicago Museum, in place of H. S. Halbert, who goes to Wood's.—The receipts and baggage of Fanny Davenport were attached by the sheriff on Saturday night, to satisfy an old claim of Anna Dickinson against Miss Davenport, in connection with the former's play, An American Girl. The claim was for $1,200. Uncle Dick Hooley gave his bond for $2,500 to release the attachment, and the matter will be arranged by the courts.

CINCINNATI.

The Beggar Student at Heuck's New Opera House opened 9th to a standing-room only audience, and maintained its popularity throughout the week. The engagement, from both an artistic and pecuniary point of view, has been one of the most successful of the season. Mark Smith, formerly of the Hess co., assumed the title role, with satisfactory results, and the General Olivedorf of F. Bergeman created considerable amusement. The comedian was, however, badly handicapped in his efforts to amuse from the fact that he was suffering severely with a cold contracted in Chicago. Bertha Ricci, Rose Leighton, Annie Lenio and Jay Taylor sang their parts considerably and materially aided in the week's success. This week, Emily Rigl in The Planter's Wife, followed 23d by a Silver King co.

Rehearsals of The Strangers of Paris was produced at the Grand during the week and attracted a series of remunerative houses. Dore Davidson as Jagou, Selina Fetter as Mathilde, Helen Grismer as Jeanne Garcin, and Libbie Norris as Sophie, were enthusiastically welcomed, and their combined efforts, together with the realistic stage setting, would have carried a far weaker play to a successful issue. This week, Princess Ida, followed 23d by the Madison Square Theatre Ensemble co.

Nat Agar at Havlin's past week, with Dan and Josie Morris-Sullivan in the leading roles, developed into only a moderate success. Outside of the stars' performance, there is nothing sufficiently meritorious in the support accorded or the construction of the play to entitle either to more than passing notice. Mrs. Langtry in the current week's attraction in A Wife's Peril, and the advance sale of seats is reported large.—Nobody's Claim underlined for week of 23d, followed 30th by M. B. Curtis.

At the People's Theatre, Rehan's 7-8-8 co. filled out a fairly successful week, and closed with a matinee visit. The troupe, while in the main satisfactory, suffers largely by contrast with Daly's even if not co., which recently presented the same comedy at Robinson's Grand's English Opera co. is heavily billed for current week in a round of light operas, opening 16th in Marcette. Evans, Bryant and Hoey Meteors underlined for 23d. The alterations in the upper portion of the theatre are in progress, but in no wise appear to interfere with the performances.

Items: Managers James E. Penaway and R. E. J. Miles are both absent in the East, the former on the lookout for attractions for his new season, and the latter making final contracts for the Dramatic Festival.—Edward Taylor, business agent of Mme. Janauschek, was in the city en route to Vincennes.—Prominent among the week's professional arrivals were Paul Richardson, formerly of Ed. Rice's staff, now representing Sweatnam's Princess Ida co.mb.; Ted D. Marks, in advance of Gene's Comic Opera co., and Lennie Miles, assistant treasurer of the Grand, who returned to his post after a two weeks' vacation in the East.—John Morrissey, at one time manager of the Vine street Opera House, and a very clever comedian, is booked as one of the main attractions at the Gold Mine for the current week.—The trustees of Music Hall allowed the Opera Festival management a rebate of $500 on their recent two weeks' season, and will make a similar concession in behalf of the Dramatic Festival people.—A telegram from Mr. Miles, 23d, announced the completion of the Dramatic Festival star list by the engagement of the following artists:—Thomas W. Keene, Fred Warde, John Sleph, Robson and Crane, Fanny Davenport, Agnes Booth and Modjeska. The repertoire for the week comprises Julius Cæsar, Othello, Comedy of Errors, Fatinitz, Romeo and Juliet and As You Like It.—Tom Warwood, violinist of the orchestra at Heuck's New Opera House, is temporarily filling Haplin Lucy's place as musical director with Harrison and Gourlay's Skipped by the Light, etc., etc., comb. Lucy while en route from the theatre to his hotel in this city, 4th, was unfortunate enough to fall and seriously injure his knee and has since been confined to his room.—The somewhat numerous Cohen family has had its ranks depleted by the departure of two of its members during the week, Sallie leaving for New York, 12th, to join Miles and Barton's Bijou co., and Fanny on the date following to link fortunes with Maggie Mitchell's troupe at Detroit.—Marie Janauschek, of the Beggar Student Opera troupe, was detained in Chicago by the ugly serious illness, but her role was very satisfactorily filled during the week by Annie Leslie.—Robinson's Circus opens its season here, April 23, making a five-day's stand.

SAN FRANCISCO.

March 11.

The great event of the season is the Maplesen Opera engagement. Its success is assured. Last night, the opening, the house was packed with wealth, beauty and fashion. The performance was a great success. The principal dailies have devoted columns to interviews with the songsters, and a big season has been prophesied. Thursday evening Patti makes her debut in Verdi's opera La Traviata. The sales of seats for Patti's extra ni, ht began at ten o'clock this morning, but long before m daylight last a throng gathered and kept adding, waiting all night to secure seats.

Sara Jewett, at the Baldwin this week, in Daniel Rochat, is acquitting herself very creditably, as are also the members of the co. Business is only fair, and I am afraid the Jewett engagement will not be a financial success. The Master of Forges is in preparation, and will be produced during the engagement of Miss Jewett.

Alice, with Jeffreys Lewis in the leading roles is the present attraction at the California. The support is good, embracing Frank Wright, Joseph Grismer, Phœbe Davies, Fanny Young and others. Thursday evening, the 19th, Miss Lewis takes a benefit, when Odette will be produced. On Saturday evening, Julian Martinetti will be tendered a benefit. On the 17th, the Irish drama, Robert Emmet, will be given for the "sons of auld Ireland," who will celebrate the anniversary of their patron saint.

Leavitt's Specialty co. in their last week at the Bush Street Theatre. This engagement has been a successful one in every particular. The following attraction, Hoop of Gold, has been well advertised, and from its production will doubtless be reaped a golden harvest.

Manager Leavitt has booked the following: The Hoop of Gold, Haverly's Strategists, Rice's Surprise Party, Peck's Bad Boy, Evans, Bryant and Hoey's Meteors, Bunch of Keys, Devil's Auction, Fay Templeton's Opera co. Negotiations are pending with the Hanlon Brothers, E. E. Rice's Burlesque co., Oliver Doud Byron, Leon and Cushman's New Departure, and Miles and Barton's New York Bijou Theatre co. in Orpheus and Eurydice.

And now for the merry minstrels, who continue to do a good business. The first part is interesting and the selections good. The finale is Baseball and embraces all the co. Griffin and Rice in their sketch, The Old Folks at Home, are clever and amusing, while Gilbert Sarony in his original eccentricites creates peals of laughter, although his support is poor. The afterpiece is a burlesque on the slugging match which recently took place.

The Market Street Theatre has lost three people, viz., Hawkins, Courtright and Dixon, and replaced them with three equally good if not better performers, viz., H. C. Wyatt, James Riley and Jake Wallace. A burlesque of The Mascotte opera, by Burton Stanley, with most of the co. in the cast, is the afterpiece and principal attraction. There is no reason why the Market Street Theatre should not become a favorite resort. Previously there was too much guying among the performers, which was disgusting to the audience.

Items: Dixon, Hawkins and Courtright are now at the Vienna Gardens, and style themselves Hawkins and Courtright's Minstrels.—Prince Methusalem, with Hattie Moore in the principal roles, at the Tivoli.—Jeffreys Lewis contemplates an early trip to Australia.—Julian Martinetti, the well-known pantomimist, takes a benefit at the California 13th.—Alice Harrison leaves us soon for the East.—Jeffreys Lewis' benefit comes off on the 13th, upon which date Patti makes her debut to a San Francisco audience—rather unfortunate for Miss Lewis.—Katie Putnam and comb. return East via the Southern Pacific route.—There is some talk of Emerson's Minstrels going to Oregon at an early date.—F. W. Stechhan, the Portland manager, is in town.—Walter Le man, an old and much respected professional, lectured on the 6th inst. on "The Drama and the Stage" to a select audience.

BALTIMORE.

Ford's Opera House (J. T. Ford, proprietor): Confusion was given to good-sized and good-natured audiences throughout the whole of last week, and proved to be one of the brightest and breeziest comedies we have had for a long time. The story is not new, but it is charmingly told, and there is just enough spice about it to make it thoroughly enjoyable. It was a pleasure to see such a capable and evenly balanced co. The finished manner in which they acted and their complete attention to details reminded one forcibly of Wyndham and his famous co. Florence Gerard's Rose Mumpleford was without a flaw. No actress that has visited us lately has won more admirers or left a more favorable impression than this clever little lady. Frank Mordaunt never appeared to better advantage than as Blizzard, and Charles Frew, as Dr. Jones, made a hit. A word of praise is due John Ince, Isabel Evesson, Herbert Kelcey, in fact all of the cast, and last, and by no means least, the baby and the pug. Bronson Howard's ever-welcome dialogue, Old Love Letters, preceded the comedy and was effectively given by Florence Gerard and Herbert Kelcey. The Deuce of Hearts began a week's engagement on Monday night. Next week, Leon and Cushman's comb.

Holliday Street Theatre (J. W. Albaugh, manager): As usual, Emmet had a good week of it. Whatever he may have lost, his boyish laugh still remains, and seems to be all-sufficient to fill a theatre. He does not attempt to act, he cannot sing, but he shows his teeth and the girls are satisfied. Rector, the nightly advertised $5,000 dog, did what was required of him with dignity, and, as he had no dialogue to speak, his part was one of the most effective in the play. The Lights o' London opened to a fair house on Monday night. Next week, Dion Boucicault.

Academy of Music (S. W. Fort, manager): Business picked up during the second week of Excelsior, and the attendance was very good. The Rajah was given to a good house on Monday and will run through the week. Next week, Stoddard Lectures.

Monumental Theatre (James L. Kernan, manager): The Corinne Merriemakers gave a performance to a fair attendance last week. Corinne herself is phenomenally good, but the co. and play are as bad as can well be. If the management of the co. would get one of the girls to play the leading male role and give Frank Haydon an emotional part to do, it would strengthen the cast considerably. This week Kernan's Specialty co. No. 3 will appear, with the following array of specialty stars: The Silvans, aerial artists; Petrie and Pink, song-and-dance men; Anna Morgan, vocalist; Tennyson and O'Gorman, Irish comedians; Annie Hart, serio-comique; Till's Marionettes; the Pearleys, in a sketch; Crandall and Eastwood, Dutch comiques, and the Four Friers. Next week, Star Atonement, under the management of Brooke and Dickson.

Front Street Theatre (Dan A. Kelly, manager): Whitney and Lamy's Magnets are the attraction this week. Among the names announced are: the Novelty Four; McCarthy and Mercer, dialect comedians; Lester and Williams, in a sketch; Clara Franklin, serio-comique; Andy Collins, banjoist; and Roach and Carleton, song-and-dance team.

Items: The Baltimore Oratorio Society are making great preparations for their musical Festival, to be held here April 30 and May 1, 2 and 3. The soloists announced are: Materna, Winkelmann and Seguin, of the Imperial Opera House, Vienna, and Emma Juch, Emily Winant, Theodore Toedt, and Franz Remmertz. The conductors will be Theodore Thomas, Anger Hamerik and Fritz Fincke. Rossini's Stabat Mater and Hamerik's Christian Trilogy will be given, and an orchestral concert by Thomas' orchestra. May 1 will be the Wagner night, when the programme will be made up of selections from the great works of Wagner.—The Kiki benefit at Holliday Street Theatre on Wednesday afternoon was a big success, about $600 realized. Mr. and Mrs. Albaugh appeared, and Mr. Albaugh was floy as his private contribution.—Manager Kernan is perfecting arrangements by which he will be enabled to devote the Monumental Theatre exclusively to the production of light opera for the Summer, commencing about the middle of May, and to that end has engaged J. W. Randolph to present in rapid succession all the popular successes of the day. During the interim between the close of the regular season and opening of the Summer, the house and Summer garden attached will undergo a thorough renovation.—It is mentioned with what tenacity Arabel Keasby clings to the middle of the stage whenever he happens to be in sight of the audience. Not only did he have the middle of the stage the second act of Excelsior, but the rest of the time made a sort of ceremonial semi-circle around him when he assumed the entire responsibility of the performance and converted his time-honored grotesque dance on April 17, Andrew Jones' Day, a benefit matinee will be given at the Academy of Music. Fanny Davenport, who will be here that week, will appear.

CLEVELAND.

John Stetson's fourth co., producing Princess Ida, opened 20th, and after playing three one-night stands appeared for the first time before a city audience at the Euclid Avenue Opera House. This opera was quite a success in the Eastern cities, hence the unusual interest shown in its first production in the West. A large, fashionable and critical audience assembled Thursday evening and received the opera with favor. It was a pronounced success from the start. The appointments and scenery were more than are usually accorded an opera in this rather conservative city. The good parts of The Princess Ida are at once recognized. Mary Beste, Carrie Burton, Miss Sanger, Grace Herrick, Gertie Paxton, C. H. Clark, Philip Stevens, E. P. Temple and W. H. Clark formed the nucleus of the cast. The chorus was carefully chosen as to good voices and pleasant faces. The costuming was gorgeous and the scenery deserves mention as being the finest ever shown here in connection with an operatic production. McCaull's Opera co. in Beggar Student, and Madison Square co. playing Esmeralda, will divide the opera week. T. W. Keene opens 27th and finishes week.

Academy of Music (John A. Elder, manager): Marie Prescott did not receive a very flattering reception during the past week. Business was light. A Woman's Revenge not catching on. The play is sensational in the extreme and was poorly produced. The star's acting was good. Mattie Vickers, supported by Charles Rogers, in Jacquier; or, Paste and Diamond, this week. Skipped by the Light of the Moon week of 23th.

Memoranda: Charles E. Blanchett is here in the interest of 1 emeralds.—Genevra E. Johnston, of Toledo, has lately been engaged for our May Festival.—Ilma Hennigres will be leading soprano at the Pittsburg May Festival.

BROOKLYN.

Grand Opera House (Knowles and Morris, managers): The Phœnix rose before a large audience Monday night. The Grand had emphatically the best house in the city, and the play held the spectators through three hours. Its depth is easily sounded, but like a shallow stream it is full of sparkle. It will be a card. Next week, D. A. M., by Gunter, will be put on with a first-rate cast.

New Park Theatre (Colonel W. E. Sinn, manager): Robson and Crane's Mother-in-Law is not as interesting as was hoped. Two popular comedians are lost in it. The audience laughed at Robson's resemblance to Talmage and Crane's Ingersollian brow, but the play has failed to suit. Next week, Siberia.

Haverly's Theatre (William A. McConnell, manager): Edwin Booth still holds his grip on the Brooklyn public. This week he plays Richelieu, Hamlet and The Fool's Revenge. His support is still good as ever. Fred. Warde will play Virginius Saturday night, that Booth may give a matinee. Next week, Irving's second engagement.

Items: Kernells, Wheatley and Traynor's at Hyde and Behman's this week. Next week, Hyde and Behman's Mastodon Minstrels.—Friday night the Thatia Theatre co. played Journey Through Africa, to a big house, at the Academy of Music.—Colonel Sinn had a ticket speculator arrested and fined this week. He says he'll keep up the fight.—Fred. Warde is understood to be engaged for Orlando and Modjeska for Rosalind in the coming dramatic festival at Cincinnati.

ALABAMA.

MONTGOMERY.

McDonald's Opera House (G. F. McDonald, manager): The Georgia Girl Wonder, Miss Mattie LePrice, is yet a child, only fourteen years old, weighing about ninety pounds, artless and unlettered. She is rightly termed by the daily press, the Electro Magnetic Girl. She exhibited her wonderful powers to a small audience, 10th.

Montgomery Theatre (Jake Tannenbaum, manager): Josephine Reiley supported by the talented young actor, Fred'k Paulding, as Viola in Shakespeare's comedy, Twelfth Night, 12th; as Juliet at matinee, 13th; evening, Galatea. Weather being bad, very small audience 13th.

ARKANSAS.

TEXARKANA.

Ghio's Opera House (Best and Blake, managers): Leavitt's Gigantean Minstrels, 10th, to good house. Performance fair. Bunch of Keys, 24th.

LITTLE ROCK.

Capital Theatre (G. H. Hyde, manager): A Friendly Tip was presented to a large audience, 7th. This was the first appearance of Harry Warren as Sir Chauncy Tripp. He was complimented very highly on his acting. Ilie Moses, as Letitia Featherbrain, deserves mention. Bunch of Keys, 26th.

Grand Opera House (R. A.

...ter of excellence to Waverly's other cos. The Grand Opera opened for three performances 16th. In Grand Rapids they are great theatre-goers, the advance sale in this city is considerable. Lyceum Sothern is booked for 23d and 24th.

American Theatre (Penn Eldridge manager): An excellent variety entertainment was given last week to good houses. The musical cone of the entertainments are favorably commented. Lane's Up to the Times co. is underlined for this week.

Item: The demand for THE MIRROR was greater than the supply last week due no doubt to a great measure to the presence of a large number of sporting and theatrical men who came here to attend the Kennel show.—Tuttle are hereby tendered to the Ranch of Kaye, manager for courtesies.—Henry Irving is said to have created very favorable upon the "social decor" of his audience at New Haven. Emily Rigal, of New Haven, who is at present governing her studies at Boston prior to making her appearance upon the stage, has returned to this city to enlist at a local entertainment.—"A more gentlemanly man to his co. than Mr. Irving you cannot find," said one of its members to your correspondent. "He is a gentleman in every sense of the word and appreciates most highly the cordial reception that the American people are tendering him."—Billy Williams, the well-known comedian, has gone to New York to prepare a small but long-eared animal to be used by him in a play shortly to be presented here.

MERIDEN.

Meriden Opera House, (T. H. Delevan, manager): Waverly's Minstrels gave their usual pleasing entertainment 11th to a good house.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): Two Johns 10th, gave good satisfaction to a fair-sized audience 11th. The great event of the season was the appearance of Henry Irving as Louis XI., 13th. So much has been written in regard to this great actor during his tour in this country that little remains to be said at this late day. That he is a great actor such individual in the large and brilliant audience will bear testimony. No one was disappointed, throughout Mr. Irving held his audience spell bound.

American Theatre (W. S. Rice, manager): Lane's Up to the Times co., headed by Harry G. Richmond, proved to be one of the strongest attractions played at this popular house this season. Business has been very large. Week of 17th opened with Professor Harry M. Parker and his Dog Circus, John W. Ransone, Little Ward, DeWitt and Kirwin, Ella Bordeaux, Housenburo, Tom and Mons. Leonzo.

DANBURY.

Opera House (C. L. Taylor, manager): The Palmer-Ulmer co. presented '49 to a good house 11th. Lizzie May Ulmer as Carrots was excellent. W. J. Florence in Higher Dollar 13th; Carrie Swain 18th.

Item: During the performance of '49, 11th, a purse containing fifty or sixty dollars, belonging to Lizzie May Ulmer, was stolen. Up to date the thief has not been found.

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (John W. Albaugh, manager): Maude Granger, as Claire, drew only moderate houses last week. This week, J. K. Emmet, in Fritz. Next week, Lights o' London.

Ford's Opera House (John T. Ford, manager): Young Mrs. Winthrop last week to small houses after the first night. Enid Leslie carried off the honors. This week, Stetson's co. in Confusion. Next week, Dance of Hearts.

Theatre Comique (T. E. Snelbaker, manager): Variety performance, followed by Four Married Men.

Items: At Congregational Church this (17) evening, Professor and Maud Morgan and Alice Keller give concert.—Concert by Rossini Quartette, 18th, at Lincoln Hall.—Emma Thursby comes in concert at Congregational Church, 21st. Mrs. Annie Louise Powell, our charming contralto, will assist.—Emily Winant will sing at the Apollo Club concert at Congregational Church, 27th.—There will be a concert at Lincoln Hall, 21st, by the Peabody Orchestra, if the subscriptions warrant.—Jean Clara Walters left the Young Mrs. Winthrop co. here first of the week, Ida Waterman took her place as Ruth Winthrop. It is said Miss Leslie is going blind from keeping her eyes wide open so much. Why does she think it necessary to do so? I have seen blind people who did not. I know a blind woman who was, and I believe still is, in the Agricultural Department, whose eyes are very beautiful to look at, who keeps the lids open as Miss Leslie does; but she winks her eyes the same as any person with good sight. Why need Miss Leslie maintain a stare?

GEORGIA.

AMERICUS.

Opera House (George M. Glover, manager): The Golden Dramatic co. entertained our citizens 6th, 7th and 8th, playing The Planter's Wife, The Daughter of the Regiment and The French Spy to very good houses. The co. left a very favorable impression. The three performances netted about $600.

ATLANTA.

DeGive's Opera House (L. DeGive, manager): As is usual in Atlanta during the Lenten season, comparatively little is offered for the amusement of our theatre-goers. This week the house has been closed every night. The Queen's Lace Handkerchief Opera co. 21st and April 1.

ILLINOIS.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): The Queen's Lace Handkerchief was presented 12th by the Patterson co. to good business. Mr. and Mrs. Harry Watson in their comedy, 1,000 Wrinkles, attracted a large audience 13th. Barlow-Wilson Minstrels, 21st; Bertha Welby, 22d.

AURORA.

Coulter Opera House (R. W. Corbett, manager): Roland Reed gave his funny Cheek 12th to a large house. All were well pleased. Little's World co. 14th to an immense audience. The scenery was the finest ever seen on our stage.

QUINCY.

Opera House (Dr. P. A. Mathe, manager): New York Opera co. in Queen's Lace Handkerchief 11th to large house. The rendition was not up to the standard, as the co. had no tenor and was weak in basso voices. The orchestra consisted of three pieces and was inadequate to render the music. M. B. Curtis in Sam'l of Posen 21st.

JOLIET.

Opera House (E. S. Barney, manager): Bartley Campbell's White Slave drew fair house 10th. Atkins' Comedy co. in Peck's Bad Boy, 14th, played to fair business. Baird's Minstrels, 21st.

CHAMPAIGN.

Eichberg's Opera House (M. Eichberg, manager): Bella Moore appeared 12th in Fogg's Ferry to a full house. Second appearance this season.

STERLING.

Academy of Music (Chamberlain Brothers, managers): Alf Wyman in Vakie 3d to small house, but deserved a better. Chicago Quartette Concert 6th to full house. Peck's Bad Boy 12th to good business.

STREATOR.

Plumb Opera House (Watson and Swan, managers): Bella Moore in Fogg's Ferry 10th to medium house. Bertha Welby, 19th, 20th.

ALTON.

Rust's Opera House (Danvers and Co., managers): Nothing until April 3, when Atkinson's Peck's Bad Boy will appear.

Items: Three attractions were refused by managers of Opera House for reasons.—Five good attractions are booked for season '84-85 by Danvers and Co. who are putting up additional bill-boards. All our factories are now running full time and cos. can rely upon old-time business greeting them.—Forepaugh has contracted with city bill-posters for Alton, appearing here in July. John B. Doris' Circus will open the season in Belleville April 12. E. H. Davis is general agent; F. M. Kelsh, general director; S. P. Cox, general contractor.

INDIANA.

INDIANAPOLIS.

Grand Opera House (George A. Dickson, proprietor): The Salsbury Troubadours were the only attraction last week. They opened a three nights' engagement, 10th, to a well pleased house. Nate Salsbury and Nellie McHenry were the strong cards, and were as popular as ever. Josie Langley, a pleasing little soubrette, has been added to the co since their last visit and gives much satisfaction in her part. Their new play, Three of a Kind, is tolerably good, but will not compare with Evangeline Fun and The Brook. Lizzie Evans, in Fogg's Ferry, 21st, 22d, 23d. The attractions for week of 24th are: Fanny Davenport, three nights; Mrs. Langtry, one night; James O'Neill, three nights.

English's Opera House (Will E. English, proprietor): Harrison and Gourlay, in Skipped by the Light of the Moon, had good houses the last three nights of the week. The play is good but not great. Charlotte Thompson will appear, 24th, 25th, 26th, in Sea of Ice.

Bijou Theatre: Harry Miner's Comedy Four co. have been doing good business the past week. The co. is the best in no time that has been here this season. A good co. has been secured for week of 17th.

Items: Will English is still in Washington.—The residence of the Claire Scott co. have all left the city. Through the kindness of their friends here they were able to pay all bills.—H. Randal, of 7-20-8, and Joseph Reynolds, in advance of Langtry, are in the city.

PERU.

Opera House (Charles M. Emerick, manager): House closed the last two weeks. Will open 27th with Frank Mayo in Davy Crockett, his first appearance in this city. W. E. Sheridan, April 4.

Items: Manager Emerick made a flying visit to Chicago the past week on business connected with his theatre.—C. E. Holt, late of Kendall's co., sojourned here for a week and left on the 13th for Chicago to go on the road with another co.

LAFAYETTE.

The Opera House has been closed all week. Mr. Caldwell, manager of the Grand Opera House, has closed a contract with Messrs. Mazad, Albert and Tourney, of St. Louis, for a new drop-curtain, twelve new sets of scenery, fixtures, etc.

FRANKFORT.

Coulter's Opera House (T. J. Smith, manager): Gorton's New Orleans Minstrels 11th to good business, giving a very satisfactory entertainment.

Item: Coulter's Opera House was discovered to be on fire on the morning of 6th, but the flames were extinguished before any serious damage was done.

RICHMOND.

Park Opera House (Dobbins Brothers, managers): Harrison and Gourlay's Skipped by the Light of the Moon 11th drew a large audience. The play is more rot, and what makes it draw is a wonder to me. Harrison and Gourlay were very good, but the rest of the co. is from fair to very bad. Mr. and Mrs. McKee Rankin failed to draw 12th in Gabriel Conroy. The play is not as good as The Danites. Frederic Bryton as Jack Hamlin was very fine and was received with rounds of applause. Of Mr. and Mrs. Rankin it is unnecessary to speak, as they are too well known. Jesse James, the Bandit King, 17th.

Items: Mr. Dixon, of the defunct Clayburgh Creole co. was in the city one day this week. He says that Clayburgh's desertion of the co. was cowardly and that he deserves to be shown up in his true character. Mr. Dixon has some interesting correspondence which by all means should be published in THE MIRROR. Mrs. Langtry is to be at the Grand 25th.—Charles Morrison, of this city, goes with Harris' Nickel-plated Circus the coming season.—Arthur Goldthorp, of the Wallace-Villa co., is resting here.

IOWA.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager): Bartley Campbell's White Slave co. gave three performances 14th and 15th and were greeted by large audiences, the play and co. giving the best of satisfaction. Isabel Morris gave a fine impersonation of the heroine, and gained many warm commendations for her superior acting. The co. in the main was much above the average of those presenting spectacular plays.

Item: Manager Washburn, with characteristic enterprise, has about concluded arrangements with Colonel Mapleson for one appearance of Gerster and the co. in grand opera on or about 26th.

MARSHALLTOWN.

Woodbury Hall (L. C. Goodwin, manager): A big audience greeted Barry and Fay 13th, where they appeared in Irish Aristocracy. This piece is so generally and favorably known that there is no occasion to dwell upon it. Everybody was well pleased.

McGiven said: "Say to THE MIRROR a statement is due for the somewhat impaired effect of our performances for the past week. T. F. Brennan, who takes the important part of Peter Belcher, a practical joker, was taken severely with rheumatism at Omaha Sunday, and the property-man, Mr. Grady, was compelled to take his part." Mr. McGiven himself fills a gap by taking the character of O'Roger Mulcahy, which belonged to Mr. Grady.—H. T. Wilson, agent for Peck's Bad Boy, was in the city a few days ago and called at my office to read THE MIRROR. He says he thinks THE MIRROR is by far the best dramatic publication extant. Tickets for Peck's Bad Boy are selling rapidly and the indications are for a good house.

DES MOINES.

Grand Opera House (W. W. Moore, manager and proprietor): Bertha Welby, as Julia, in The Hunchback, 10th, was poorly patronized, owing perhaps to the inclemency of the night. Miss Welby's previous visits have resulted in about the same success. M. B. Curtis' Hebrew impersonation, 12th, seemed to have lost none of its attractiveness, as the large audience attested. Receipts $650. A Mountain Pink, to light business, 13th. The cast was strong without exception. Bartley Campbell's White Slave 19th and 20th; Peck's Bad Boy 21st.

Foster's Opera House (William Foster, manager): Barry and Fay, in Irish Aristocracy, 11th and 12th, to large and well pleased audiences. Owing to the illness of H. F. Brennan, the part of Peter Belcher was very creditably sustained by T. J. Grady.

CEDAR RAPIDS

Greene's Opera House (T. Edwin Turner, manager): Bertha Welby appeared, 11th, as Nancy Sykes, to an audience of two hundred disgusted souls. Neither Miss Welby nor her support appear to advantage in Oliver Twist. Laura Dainty appeared, 12th, as A Mountain Pink, to a large and well-pleased audience. Miss Dainty is well known here as an elocutionist, and it gave her many friends great pleasure to admire her dramatic effort, which certainly places new laurels upon the little lady's brow. The entire Mountain Pink co. is composed of stars in their respective characters. Barry and Fay, 13th, gave the third presentation of Muldoon's Picnic to the fun loving Cedarites. The house was packed as usual.

Item: THE MIRROR can be found at Dusill and Yuill's almost as soon as current in Eastern cities.

COUNCIL BLUFFS.

Dohany's Opera House (John Dohany, manager): Bertha Welby was greeted, 7th, by a fair audience and made a decided success in The Hunchback. The lady appeared, 8th, as Nancy Sykes, which she played with vigor. The audience was not as large as it should have been. The matinee was largely attended.

OSKALOOSA.

Masonic Opera House (G. H. Beechler, manager): M. B. Curtis, in Sam'l of Posen, drew a fair and well filled audience. A Dakota blizzard raged in considerable fury, interfering materially with business. The Spanish Students, under the auspices of the Congregational Church, 14th, to good house. With but three days' advertising their advance sale was large. The Jolly Pathfinders are billed like a circus for 20th. Peck's Bad Boy is compelled to change dates from 24th to 22d.

KANSAS.

TOPEKA.

Grand Opera House (Wood and Updegraff, managers): Rose Eytinge, in Led Astray and a Winter's Tale, 10th, 11th. Business large; performances excellent.

Crawford's Opera House (L. M. Crawford, manager): Return engagement of Rentfrow's Pathfinders, 10th.

ATCHISON.

Price's Opera House (L. M. Crawford, manager): Rentfrow's Jolly Pathfinders played Scraps and Six Peas in a Pod, 11th, 12th, to two very light houses. The co. was quite good in some instances, noticeably Marie Jasper and J. N. Rentfrow, the latter playing the colored servant in both plays, making a decided hit.

NEWTON.

Masonic Music Hall (C. A. Swenson, manager): The Stewart-Wilberforce Concert co. 10th, to a very large house. Entertainment satisfactory. George S. Knight, in Otto, 22d.

FORT SCOTT.

Opera House (W. P. Patterson, manager): Only a Farmer's Daughter, 14th; A Woman's Triumph, 15th; Heywood's Mastodons, 21st.

Armory Hall: Mlle. Coriane's Varieties opened, 13th, to good business. Stay two weeks.

Item: Anna Eva Fay gave an illustrated lecture on Spiritualism Sunday night at the Opera House.

LAWRENCE.

Bowersock's Opera House (J. D. Bowersock, proprietor): Felicia was presented by Rose Eytinge, supported by Cyril Searle, to very poor business, 12th.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): Salsbury's Troubadours, in Three of a Kind, amused and delighted large audiences, 13th, 14th and 15th. The objectionable features suggested in these columns when the piece was first produced have been eliminated without detracting from the life and fun of the performances. Hazel Kirke first half of this week, and Silver King the remaining half. Next, The Stranglers of Paris.

Masonic Temple (W. H. Meffert, manager): Closed for some time past. This week the New York Opera co., in The Queen's Lace Handkerchief.

Buckingham Theatre (J. P. Whallen, proprietor): Grau's English Opera co. closed a week of remarkable business 12th. La Mascotte, Pirates of Penzance, Olivette, Billee Taylor and Heart and Hand were presented during the engagement to packed houses. The performances generally were spirited and full of action, although the voices were but fair. Bessie Gray, Tillie McHenry, Hattie Anderson and Messrs. Seaman, Hanbell and Frear assumed principal parts and acquitted themselves creditably. The management is greatly elated over the result of the venture and will hereafter play legitimate attractions at popular prices. Sunday evening, Ober Comedy co., followed by Ed's Soddens' Female Burlesque co. Next, Miner's Comedy Four.

People's Grand Theatre (Fulton and Thompson, managers): Closed for some time past. This week, Madam Stanley Female Minstrel co.

Item: Frederick A. Herrick, of Toledo, O., died at the Louisville Hotel, Friday night, of pneumonia. He was a member of the Barlow-Wilson Minstrels, and generally known to the public and profession by the name of Fred. A. Bell. The first night the co. opened here, 6th, he was taken ill during the performance, and it became necessary to send him to the hotel in a carriage. Under the treatment of his physicians he began to mend rapidly, and Saturday he thought himself sufficiently recovered to go out upon the street, although his physicians had advised to the contrary. This indiscretion caused a relapse, and it soon became necessary to telegraph for his friends. Samuel A. Howe, his colleague, returned to him immediately upon receiving the news, and remained at his bedside. The deceased was twenty-four years of age, and has relatives living in Toledo, whither his remains will be taken for interment.

MAINE.

PORTLAND.

Theatre (Frank Curtis, manager): J. M. Hill's successful star, Margaret Mather, was a welcome attraction 10th and 11th. As Julia in the Hunchback and Lena, the Forsaken, she added to the artistic success made here last season. The audiences tested the capacity of the house to its utmost, and were composed of the *elite* of the town. To the support great praise should be accorded, with the exception of Salvini, whose accent greatly mars his performance. Miss Levick was grand. Miss Mather was favored with frequent recalls and in one act was called before the audience three times. Sol Smith Russell is a very funny man, and a great favorite here; consequently his appearance in Edgewood Folks, 14th and 15th was greeted by large houses. His store of jokes, songs and mimicry was quite exhausted by the demands of his audiences. Mr. Russell has a good company about him and gave an enjoyable entertainment. Waverly's (Clarke's) Minstrels, 22d; Hanlons, 24th, 25th and 26th; Joseph Murphy, 28th and 29th; Barthelomew's Equine Paradox, 31st and week

Items: The sale of seats for the Mather performances at Bangor was very large, and all were sold the first day. Nellie Brown, of Boston, gave a reading at City Hall, 10th, to a large and appreciative audience. The Weber Club gave a fine concert, 12th, assisted by Mrs. Alice Carle Seaver, who is meeting with great success as a concert singer. A good leading man will be necessary for J. M. Hill next season.

AUGUSTA.

Granite Hall (C. B. Morton, manager): Margaret Mather in Leah, 11th, to largest house of the season. A special train from Gardiner and Hallowell brought a large number of the *elite* of those cities. Esmeralda, 21st; Joseph Murphy in Kerry Gow, 26th.

LEWISTON.

Music Hall (Charles Horbery, house and manager): Margaret Mather in Leah the Forsaken, 12th, to an immense house. Miss Mather was called before the curtain four times. Danites, 21st; Joseph Murphy in Kerry Gow, 27th.

MARYLAND.

FREDERICK.

City Hall (Hiram Bartgis, manager): Bandit King combo appeared 11th. The co. gave very satisfactory entertainment to crowded house. New Orleans University Singers, 14th, to fair business.

MASSACHUSETTS.

NEW BEDFORD.

Opera House (J. C. Omey, manager): On the 17th a company under the management of Eugene Tompkins of the Boston Theatre gave the initiatory performance of A Rag Baby, from the pen of Charles H. Hoyt, author of A Bunch of Keys. Mr. Hoyt, who is the writer of the "All Sorts" paragraphs for the Boston *Post*, and a journalist of much promise, has in his new play produced something which, it would seem, can hardly fail to meet the public favor. It is bright and witty, and full of laughable scenes and funny incidents. Mr. Hoyt will act as stage manager while the co. is on the New England circuit. The plot, which is only of secondary importance, is in brief as follows: Christian Berriel, a wealthy gentleman, quarrels with his wife and runs away, taking the baby, which he places for safe keeping at Miss Pratt's boarding-school, in a country town. Hither comes Tony Jay, brother-in-law of Christian, for the purpose of recovering the child. He finds that the child is at the boarding-school, and Christian sick at the hotel. So Mr. Jay buys the drug store, for the double purpose of being at a point of vantage to rescue the child, and to put up the medicine for Christian so as to keep him sick. His efforts during the second and third acts are to steal the baby. He makes the acquaintance of the girls at the boarding-school, and falls in love with one who aids him. But by accident he steals the wrong baby—a rag one. The husband and wife, who have met, think their child is gone, and are reunited by their sympathy in a common affliction, and the real child is restored by the school girl who had stolen it, but failed to connect with Tony Jay in their plot. Among the characters that of Old Sport, a man of feeble physique, but immense aspirations, and an ardent admirer of "Slugger" Sullivan, creates a great deal of fun by his eccentricities; and all the parts are clearly drawn. There are many neat bits of character acting in the play. The scenery is new and elaborate. Frank Daniels plays Old Sport, and Jennie Yeamans enacts a rough diamond. The other members of the cast are Harry Mills, B. F. McNulty, H. J. Conor, D. P. Steele, W. H. Stedman, Rachel Booth, Helen Steiner, Leila Farrell and May Steele. There was nothing booked at the Opera House last week, but at Liberty Hall, 13th, the Boston Lyric Comedy co. presented A Widow's Victim in the Union for Good Works course. The house was packed. Denman Thompson in Joshua Whitcomb, 30th; Drummer Boy of Shiloh, 26th, 27th and 28th; Waverly's Minstrels, 31st.

FALL RIVER.

Academy of Music (George Hackett, manager): The Choral Union gave their Annual Concert, with matinee, 11th, to large and fashionable audiences. Lottie Cook, Elizabeth C. Hamlin, Clarence E. Hay, George G. Endicott and Bernard Listemann were the soloists. Sanger's Bunch of Keys came 15th, playing to fair business. The play is the most laughable we have had this season. Eugene Canfield as Grimes and Charles Bowser as Scraps were immense. Sullivan's Mahoney's Raffle co., booked for 19th, failed to show up. Madigan, 22d; Waverly-Clarke Minstrels, 29th; Mr. and Mrs. Jos. Allen, 31st and April 1; Oliver Doud Byron, 3d.

Items: Manager Sanger should offer a prize to the person that will attend the performance of the Keys without laughing.—John A. Stevens, booked here last Fall for the 17th, and held the date until the first of last week, when he cancelled, Manager Hackett not wishing to lose the date, and being unable to secure another attraction on such short notice, has been obliged to form a co. for the occasion with such idle talent as he could find.—The Bunch of Keys co. were booked in Pawtucket, R. I., for the 13th, but owing to trouble about the rent with Manager White, cancelled and came here.

LOWELL.

Music Hall (Simons and Emery, lessees): Sol Smith Russell had a large house 10th. The Black Flag, 25th.

Item: C. H. Dupree, of minstrel fame, has leased the Washington House in this city for a term of five years, and will give his entire attention to the management of this well known hostelry. Mr. Dupree has spent his vacations at this house for a number of years, and his many friends in the profession will wish him good luck in his new profession.

FITCHBURG.

Opera House (A. Whitney, manager): George H. Adams' Humpty Dumpty to a good house 10th. A good co. and good show.

LYNN.

Music Hall (Rock and Bachert, managers): Sol Smith Russell in Edgewood Folks 10th to a light house. Boston Museum co., 15th, in Led Astray, to fair business.

Items: I am unable to find out anything in regard to Edwin Byron's funeral, and presume it was of a strictly private nature.—A shoemaker in town has made a fine pair of boots for William F. Cody.—The pupils of Miss A. M. Crain will shortly produce the comic opera, Doctor of Alcantra.—Gilbert Tracey, formerly of the Park Theatre orchestra, Boston, has lately returned from Europe, and is visiting his parents in this city.—Margaret Mather will play at the new Town Hall, Peabody, next Saturday night.—The show people will reap some benefit from the Lasters' Union Fair, as four first-class entertainments are to be given.—A large number of variety people have appeared at the G. A. R. fair during the past week at the Colosseum.—The Hungarian Gypsy Band will give a concert at Odd Fellow's Hall to-night.—In referring to the Paradox last week I omitted a cipher; it should have read nearly "15,000" people were in attendance.—It is estimated that 60,000 Fair tickets will be sold this season in Lynn.—Edwin Thorne's Black Flag comb. will appear at Music Hall, 25th.

WORCESTER.

Theatre (Charles Wilkinson, manager): Henry Irving played Louis XI., 11th, to a good house. The audience was much pleased with Mr. Irving and his fine co. Before half the audience were seated the house programmes disappeared, and those who had none were compelled to pay twenty-five cents for a copy of the play (which gave the cast), that were hawked through the house between acts. John T. Raymond played for Congress to a splendid house, 12th. Modjeska is announced for the 28th as Rosalind. The Boston Museum co. give Celebrated Case and Led Astray, 21st, 22d. Denman Thompson in Joshua Whitcomb, 28th, 29th. Eugene Tompkins delivers the Rag Baby, 28th, and the Florences follow, 29th, in Facts.

MILFORD.

Music Hall (George G. Cook, manager): Hungarian Gypsy Band in a fine instrumental concert, 11th, to fair receipts. Waverly Minstrels (Clarke's) appeared 13th, and were greeted by a big house, the best in six weeks. Although well merited, it was largely due to the Hennessey Brothers, who belong here. Nothing more on the docket before April 1, when Denman Thompson comes.

Item: Waverly's Minstrels close the season April 1, to prepare for their European trip, and sail about June 1. The Hennessys say it's the best co. they ever travelled with.

SALEM.

Mechanic Hall (Moulton and Johnson, managers): Equine Paradox to crowded houses, week of 12th, except Thursday, the hall being let. Several times during the week the sale of tickets was stopped. On Wednesday four hundred people were turned away.

Item: The show license has been fixed at $2 by the city government.

NEWBURYPORT.

City Hall (George H. Stevens, agent): '49, as presented by the Palmer-Ulmer co., 14th, under the local management of S. M. Noyes and Co., gave the best satisfaction. The co. deserved a much larger house. It is a very strong one, E. F. Grandin, as the General, made a great hit. Waverly's Minstrels 20th.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): The week of the 14th gave us only two entertainments. John T. Raymond, 16th, as General Limber, in For Congress, kept a large audience in an uproar; but the piece and the supporting co. were hardly in keeping with the comedian's efforts. Henry Irving, 17th, as Louis XI., played to a $1,200 house, and was enthusiastically received. It certainly was a revelation to local theatre-goers in the way of stage drill and business.

Items: Mr. Irving was entertained by the Springfield Club at the close of the play.—Several of the speculators on Irving tickets are said to have got badly "stuck." "Let us rejoice and be exceeding glad."

WALTHAM.

Music Hall (T. P. Smith, manager): Palmer's co., in Daniels: 12th, drew a small audience. Callender's Minstrels, 19th, played to a large audience. Boston Museum co., 24th, in Led Astray.

BROCKTON.

Opera House (H. L. Bryant, manager): The Boston Museum co. reappeared, presenting A Celebrated Case, to a large and well-pleased audience, 14th; Margaret Mather, in Leah, the Forsaken, 21st: Waverly's Minstrels 25th.

Item: W. R. Fells, acting manager of the Boston Museum Traveling co., severed his connection with the same, 15th, and joined the Rag Baby co. in New Bedford 17th.

MICHIGAN.

GRAND RAPIDS.

Redmond's Grand (E. P. Thayer, manager): Prof. Reynolds, the mesmerist, closed a week's engagement 13th, which was by no means a financial success, although he pleased his audiences immensely.

Powers' Opera House (Wm. H. Powers, manager): My Partner, with Aldrich and Parsloe in their familiar roles, played to good business on the afternoon and evening of 15th. Emma Thursby sang in concert 11th before a fair-sized and cultivated audience. That the lady pleased goes without saying. Prof. Cromwell 17th, week.

COLDWATER.

Tibbits Opera House (B. S. Tibbits, manager): The McGibeny Family 12th gave a fine concert to a good house.

PORT HURON.

City Opera House (Clay and Buckley, managers): Haverly's Silver King 11th to the largest house of the season. Frank I. Frayne 19th.

LANSING.

Peck's Opera House (M. J. Buck, manager): Aldrich and Parsloe in My Partner to a good house 12th. Our play-goers esteem this the best of Bartley Campbell's pieces. The co. is a most excellent one. The audience was very enthusiastic.

Item: Mr. Parsloe, apropos of the announcement of the dissolution of his association with Mr. Aldrich, refuses to disclose his plans. He says only one person other than himself knows what he intends to do, and he believes in the Latin proverb that if you want a secret kept don't tell it to anybody.

EAST SAGINAW.

Academy of Music (S. G. Clay, manager): Aldrich and Parsloe in My Partner 10th to a big house.

Item: The new Opera House continues the chief subject of conversation among amusement lovers. One thousand tickets have been printed for the opening at $10 each, and already nearly 600 have been sold. Evidently the people of East Saginaw are determined that the new house shall be built.

BAY CITY.

Westover's Opera House (John Buckley, manager): Aldrich and Parsloe in My Partner 11th to fair house.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Haverly's Mastodon Minstrels 10th, 11th and 12th, drew good houses. The co. is a strong one and gives a very good performance. The Big Four, Smith, Waldron, Cronin and Martin, Paul Vernon, Carroll Johnson and Luke Schoolcraft are exceedingly good performers. The operetta, Princess of Madagascar, was given in fine style. Barry and Fay's Muldoon's Picnic 20th, 21st and 22d.

Olympic Theatre (George W. Thompson, manager): Nobody's Claim drew fair houses week of 10th. Week of 17th, a Specialty co. of thirty performers.

Item: Conley's Theatre closed for the season 16th.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): The Chanfrau's opened 3d for three nights and matinee. Kit, The Bankrupt's Wife and Isabel Vane were all well played to good business. Mr. C. to the contrary, I think the public are tired of the time-worn repertoire. The Pirates of Penzance was well sung 12th by the Stillwater Choral Union. Haverly's Mastodons have taken the town by storm. Opening 13th they give four performances. Every seat is filled and the programme is fresh and interesting. Smith, Waldron, Cronin and Martin make the strongest Big Four I have ever seen. Hazel Kirke 27th, 28th and 29th.

Pence Opera House (M. Breshauer, manager): Emerson and West's Specialty co. 8th, 9th and 10th, and as Mr. Breshauer has shut down on guide attractions (?) they made a good impression. Bookings are a little slow at present, but many good troupes have dates in April and May.

Theatre Comique (James Wheeler, manager): Fred Gottlieb, Nellie Hughes, Amy Gottlieb and Nellie Dale were the only new faces this week. House has been comfortably filled throughout.

Item: A flying visit to my old haunts in New Haven has shown me more genuine business than a whole quarter would afford here. The fiasco of the Webber Opera co. which I witnessed, was the most complete instance of the kind I have seen. The new Northwest seems to me the most promising field for a theatrical harvest for the next few years simply for the reason that it is not overplayed.

STILLWATER.

Grand Opera House (E. W. Durant, manager): Nobody's Claim was presented 8th to a small audience. The drama is a good one, but the actors are not up to the standard of excellence.

WINONA.

Philharmonic Hall (Grey and Russell, managers): J. S. Alexander's No. 2 co. presented Nobody's Claim 7th to a fair house. Co. poor. Atkinson's Comedy co. in Peck's Bad Boy 11th, to fair house for a stormy night. Think the co. made all there was out of the "play." Frankie Bishop was good as the Bad Boy.

MISSOURI.

KANSAS CITY.

Gillis Opera House (Corydon F. Craig, manager): Jumbo Davis drew big houses the first three nights and Wednesday matinee, week of 10th. Rose Eytinge, supported by Cyril Searle, appeared 12th in Led Astray; 14th, A Winter's Tale; 15th, matinee, Felicia; night, Oliver Twist.

Coates' Opera House (M. H. Hudson, manager): The only entertainment this week was a concert by the Kansas City Philharmonic Society, assisted by Camilla Urso.

Walnut Street Theatre: Arrivals week of 17th: Lillie Hall, Billy Bryant, J. Arthur Doty, Murphy and Miles.

HANNIBAL.

Hannibal Opera House (C. W. Winslow, manager): Hanley's co. in McSorley's Inflation 9th; poor business; only about twenty seats sold in parquette and dress circle, which speaks for itself. Patterson Opera co. in Queen's Lace Handkerchief to good business 24th, giving good satisfaction. House two-thirds full.

ST. JOSEPH.

Tootle's Opera House (Corydon F. Craig, manager): Sam'l of Posen, 19th; Rose Eytinge, 21st and 22d; Kate Castleton and her new co. 26th; but as yet advance agent has not put in an appearance. Emma Abbott, 27th.

Items: W. L. Lykins, who has for some time past so acceptably filled the position of resident manager, has resigned to take the position of manager of the St. Quinten Opera co. Mr. Lykins has gone East to engage new people and materially strengthen the co. The St. Quinten co. is certainly to be congratulated on having secured so able a manager.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): The Boston Museum co. played a very successful two nights' engagement the 11th and 12th, and presented A Celebrated Case and Led Astray to good houses. Palmer-Daly Comedy co., return visit, 14th. The audience was small, undoubtedly owing to execrable walking.

Item: W. R. Fells, recently with the Boston Museum co., joins the Rag Baby comb. 17th as treasurer.

NEW JERSEY.

JERSEY CITY.

Academy of Music (H. M. Hyams, acting manager): A Brass Band and Her Atonement did great business, 14th, 15th, 16th, 17th, playing to big houses each night. H. A. did not amount to much, but the B. B. did the business with the popular air. Lane and Cochrane, with Up-To-Date, next, and

NEWARK.

Grand Opera House (Leonard Grey, manager): Brooks and Herbert's Mammoth Rye co. gave to the house every night last week. This week, Barney Carleton's Shambles will be given every night, with Saturday matinee.

Park Theatre (Leonard Grey, manager): The house was closed all last week. Mr. and Mrs. W. J. Florence come in Feste and The Highest Bidder next week, 21st, 22d.

Newark Opera House (Fred. Wallerstein, manager): M. B. Leavitt's Spectacular Star co. drew good houses last week. This week, Conroy's American Four. The co. consists of the original American Four, the Golden-ola Sisters, Conroy and Murphy, Pennell, Cole, Daley and Daly, Frank Lewis, Irvin Dale, Jennie Reed and Charles Gorse, Bryant and Saville, el Nino and Pascale Everett and others. Each entertainment concluded with the extremely ludicrous comedy sketch O'Reilly's Party. The entire co. to the east, Lincoln, Wheatley and Traynor comb., 24th.

NEW YORK.

ALBANY.

Leland Opera House (Hon. Charles E. Leland, manager): The re-entrance of Jennie Murphy was effected through the medium of The Kerry Gow 10th. The same piece was given on Tuesday night, and Wednesday matinee and evening were devoted to Harper Hall. Age seems to improve the merits of this excellent comedienne. The audiences were large. Thursday evening brought the advent of Barney McAuley to The Journeyman. The house was only fair. As much cannot be said of the play. Friday night was looked forward to, for the reason that the star was announced to do the John Poland, a character not seen here in many years. Expectation, however, was not realized, as the star failed to impart any merit to the performance. The Journeyman was repeated at Saturday matinee, and Uncle Sam'l was put on for Saturday evening to a small house. The Devil's Auction is the attraction for the first half of the present week. Calhoun's Minstrels come for one performance only, followed by Carrie Swain in Morning Glory for Friday night and Saturday matinee.

Music Hall (Hon. Charles E. Leland, manager): The house was packed 19th by those who came to see Thatcher, Primrose and West. The performance was first-class and representative of each component.

Lyceum's Theatre (J. F. Lyceum, manager): Sullivan's Pygmie Minstrels drew good houses last week, but why they adopt such a title, except as an instance of unmitigated cheek, we cannot imagine. J. L. Sullivan in Mahoney's Raffle, during the current week.

Items: The Leland will be closed on Saturday night of current week. Henry Irving's date in this city has been cancelled.—The Devil's Auction is likely to do a large business during its short stay.—Accepting a kind invitation from Manager Collins, formerly of Tweddle Hall in this city, but now manager of the Opera House in Cohoes, your correspondent visited the latter city on Friday evening to witness a performance of The Pirates, by the Wilbur Opera co. The opera was sung in charming style and gave unbounded satisfaction to the audience. A noticeable fact was that the co. was almost entirely made up of young people, and the gentler sex as represented in both cast and chorus was composed of maidens young and pretty as even the most fastidious bald-headed "dear-lover" could desire. Manager Collins has entered the theatre and encouragement of the good people of Cohoes for its success, and zeal in again opening a very pretty theatre which, for six or seven years had remained with closed doors. Frequently people living there were obliged to go either to Troy or Albany in search of amusement.

ROCHESTER.

Corinthian Academy of Music (Arthur Lennard, manager): George C. Miln was greeted by enthusiastic audiences, 10th, 11th, 12th. Richelieu was the opening play, followed by Macbeth, Ford's Baroque Lucrezia and Hamlet. Of the several roles essayed by Mr. Miln his interpretation of the stern cardinal was the most powerful. That delineation were apparent no one will admit, yet without the impersonation was not entirely interesting. That Mr. Miln has made the character his special study is evident by the skilful handling of the subordinate lines. The marked individuality of the cast was a strong incentive to spur his support to do good work, but with the exception of Miss Allen and Mr. Fox they lamentably failed. The week was filled out by Carrie Swain, who did a fair business with her one piece, Morning Glory. The play is a decided improvement on her former attraction, and bids fair for popular favor. House will remain closed the present week.

Grand Opera House (P. H. Lehon, manager): The Bennett and Moulton Opera troupe the entire past week to crowded houses. All we can say of this co. is that they outdo all the light opera co.s such a character as to give satisfaction.

Items: I have open several complaints against THE MIRROR that popular prices will draw the masses. This is particularly applicable to this city, where it has been proven many times. The latest

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Unfair Discrimination.

All the scenery and printing taken into Canada by theatrical companies is dutiable. The rate is excessively heavy, thirty per cent. of the value being exacted. Many combinations keep away from Canada for this reason, there being no possibility of playing there with profit, as the duty eats up all moderate earnings, and there are not many good show towns across the border.

But the Canadian authorities do not stop at compelling American managers to pay the exorbitant duty mentioned; it seems they also reserve to themselves the right to allow favored people to smuggle scenery without molestation. It is alleged that Irving, by a special order of the Minister of Customs, got all his scenery through in this way, thereby saving about $3,000, which he would in the ordinary course of affairs have been obliged to pay into the Custom House. Colonel Mapleson was likewise favored.

The Canadian duty is altogether too high, but it is not unjust if it is exacted from all alike. What we have a right to demand is that there shall be no unfair discrimination. If English managers are to be allowed to take their scenery from the United States into the Dominion duty free, then American managers should band together and refuse to send their companies over the boundary line.

A Matter of Malice.

A morning journal of this city has been making persistent onslaughts upon the management of the Casino, ostensibly because there is a bar on the ground floor of that handsome and prosperous home of comic opera, but really because Mr. Aronson, dissatisfied with the careless treatment his house had always received at the hands of the paper in question, finally determined, as a matter of business and of principle, to remove his advertisement from its columns.

It is well that the reasons for this morning journal's virtuous indignation against the Casino and the Casino's directors should be known from the outset. When pure, unadulterated malice inspires a newspaper to level its batteries against the people who conduct a theatre, the missiles are not dangerous. The Casino will doubtless survive and Mr. Aronson will live to tell the tale of the spiteful little battle that is waging.

As for the bar in the Casino, that is merely a trumped up issue. Though, contrary to law, there are *cafes* directly attached to nearly every theatre in the city. There is no reason why the Casino should be singled out as an instance of the violation. Wallack's, the Metropolitan Opera House, the Star, Niblo's and the Grand Opera House all offer similar opportunity for attack. If the morning journal referred to wishes anybody to suppose it is honest in its campaign against the theatre bars, it should include all the other places besides the Casino where the law is held in contempt, in its moral condemnation. But when its intentions are confined to one particular establishment, the manager of which has removed his advertising patronage, there can be no question about the viciousness and purely personal nature of the assault.

A Vital Principle.

The International Copyright Bill now before Congress is not altogether satisfactory, inasmuch as it deals half-heartedly with the most vital points of this important subject. While framed on the basis that the production of an author's brain is tangible property, as rightfully worthy of protection as his other personal possessions, it provides that his ownership thereof shall continue only for a certain stipulated period of years, after which it shall become public property. This is not only contradictory but unjust. The rights of an author or playwright should be perpetual, to be disposed of by sale or will like houses, lands and personal estate. There is no reason in the world why a limitation should be fixed, for so long as a book or a drama has value so long should it be controlled by the person who owns it by virtue of authorship or purchase. The Dorsheimer bill should not be passed until it has been amended so that this principle is recognized and adopted.

The Stage in Various Stages.

The stage, which has been in past times cribbed, cabined and confined to limited precincts and special duty, every year now extends its borders and takes upon itself new functions. We may perhaps rather say that its very genius and methods involve a constantly increasing domain and a more varied clientege. The very church participates with the theatre in many of its purposes and works out its spiritual effects by analogous agencies.

Of this we have a most curious instance in the admission, under its holy rites, of a young prima donna, who avers that she was in early life drawn toward it by its poetic and scenic glamour. While professionally performing the role of a savage maiden in a popular opera, she was, according to the requirements of the scene, baptized, and the fictitious ceremony had so inspired her that she determined to submit to the real rite. Mlle. Nevada, however, added that she would neither enter a convent nor the marriage state, but would remain eternally betrothed to art. A brave speech, not unworthy of the melodious neophyte.

Per contra, we hear that an East Indian Rajah, apparently turning his back upon ordinary appliances to secure a musical performance, has possessed himself of a wonderful bed which plays tunes, tells the time of day and does a good many other marvellous things. It is not stated that the Rajah's protege can edit the musical department of a newspaper, although many such effusions are known to partake strongly of a machine movement.

Combinations may yet be made by mechanical ingenuity to do for the drama what Maelzel's automaton accomplished for chess. By ingeniously contrived pigeon-holes and rotary boxes managers may possibly procure first-class plays by the aid of an artfully timed crank, after the machine has been well charged with the newest French plays, and some not quite so new, with a stock of forgotten London farces and melodramas thrown in to fill out the three, four or five acts required. Such plays would exactly strike the dispositions of all actors and theatregoers who repudiate anything like spirituality or imagination in a contemporary drama.

Personal.

ALLEN.—Above is a portrait of Viola Allen, who is not the least talented and attractive member of the McCullough company.

ELLSLER.—Effie Ellsler will go on the road in Separation.

COGHLAN.—Eily Coghlan is ill and out of the cast of Princess Ida.

TERRY.—Florence Terry, a sister of Ellen Terry, is very ill in the South of France.

RHEA.—In a recent week in the South, Rhea played at nine performances to $9,208.50.

LEWIS.—Catherine Lewis is visiting New York. She will return home to Philadelphia soon.

OSBORNE.—Rose Osborne is in London, with a view to appearing there in Pique and Miss Multon.

CAREY.—Edna Carey, of Stevens' 'Frisco company, has received much praise from the Coast critics.

HOWSON.—John Howson has been cast for the part of the Tutor in Betsy. It is a character admirably suited to him.

GLENNY.—Charles Glenney, of Wallack's, is in bed with a feverish cold. Wilmot Eyre is playing his part in Lady Clare.

RANKIN.—McKee Rankin has come in to reorganize and get fresh printing. He will visit California in the Summer.

BELASCO.—David Belasco is engaged in writing a society play, with the idea of suiting it to Wallack's stock company.

O'NEILL.—James O'Neill will play An American King next season. It has been reconstructed and partly rewritten.

SALA.—George Augustus Sala will make a short tour of America after his Australian trip under James Allison's management.

WARREN.—The veteran Warren, it is unauthoritatively announced, will return to the boards of the Boston Museum next season.

MALONE.—The press has given unstinted praise to John T. Malone for his work as substitute for Fred. Warde in Collins' company.

WALLIS.—W. H. Wallis, a veteran stock actor, and a gentleman withal, will visit relatives in England at the close of the season.

RHEA.—Rhea will produce a new play in Philadelphia next week. It is called A Terrible Woman and is an adaptation from the French.

NIXAU.—Mlle. Nixau, late of Grau's French Opera company, will appear at the Casino Sunday concert, March 30. She sails for Europe April 16.

CLEMENS.—Samuel L. Clemens (Mark Twain) is trying to dramatize one of his stories. With the exception of Bret Harte, he is the laziest man in the literary guild.

WHEATCROFT.—Nelson Wheatcroft, the English actor, will make his American debut Monday next as the Count de Lery, in Her Sacrifice, at the New Park.

DON.—Laura Don signed a contract yesterday to create the leading female role in Frank Mayo's new play, Nordeck. The engagement is to begin May 24 in Chicago.

SHERIDAN.—W. E. Sheridan's starring tour begins in Detroit, Mich., to-day (Thursday). The repertoire will include Louis XI., Virginius, Othello and kindred roles.

RUSSELL.—Everywhere Hazel Kirke is performed Annie Russell receives a flattering reception. The out-of-town demand for her photographs cannot be supplied fast enough.

ABBEY.—Henry E. Abbey's complimentary benefit takes place on April 21.

THOMPSON.—The dresses for La Vie were designed by Captain Thompson.

EYRE.—Gerald Eyre will play Jagon, in The Stranglers of Paris in Chicago on March 31.

COTTRELLY.—Frankin Cottrelly is a useful lady at the Casino. She not only plays a part, but superintends the making of all the costumes.

VIANESI.—It is interesting to watch Signor Vianesi at a rehearsal. He is compelled to direct the band in five languages, sing the absent performers' parts, and settle disputes between the stars.

DAVENPORT.—It is said that Edgar L. Davenport, the handsome young leading man of M. B. Curtis' company, has become engaged to a young lady who moves in the best circles of Chicago society.

TERRISS.—William Terriss will not return to America next season with Henry Irving, but will manage Daly's pieces in the English provinces. He will also fulfill a London engagement with Miss Anderson.

JANSEN.—Marie Jansen, of The Beggar Student company, was unable, through illness, to sing during the Cincinnati engagement. Her place was very acceptably filled by Annie Leslie, a member of the chorus.

CROUSE.—Charles Crouse, on account of ill-health, started for Asheville on Monday. He will remain among the North Carolina mountains until Summer and then go to Colorado. He expects to be away from New York for a year at least.

MAY.—Alice May, one of the cleverest of comic opera prime donne, is in town and open for an engagement. She made her first appearance here last year under serious disadvantage, as she was suffering from a bad cold. But she is capable of splendid work.

ANDERSON.—Mary Anderson, as we have all along stated, will not return to America—in spite of all reports to the contrary—until after her next London season, a tour of the British provinces and a trip through Germany. She intends carrying out Mr. Booth's policy.

WEINSCHENK.—Louis Weinschenk requests us to state that he has resigned his position as manager of the Eden Musee, of West Twenty-third street, and will start on next Wednesday for Paris. He intends to open theatrical agencies in Paris, Vienna, Brussels, Berlin and New York.

CRAIG.—C. G. Craig has closed an engagement with Charlotte Thompson to continue until the first of May. The arrangement was effected by permission of Mr. Colville. Mr. Craig has made a hit as Carlos in The Sea of Ice, and the provincial press are treating him to complimentary notices.

MAEDER.—Fred. Maeder desires THE MIRROR to state that he is the author of Gus Williams' new play, Captain Mishler, and not Fred. Marsden, as has been erroneously stated. His play, Morning Glory, is doing good business, with Carrie Swain as the star. Shamus O'Brien will be put on the road shortly.

BOUCICAULT.—Dion Boucicault is writing a book on the players of his time. He has a great deal of interesting matter to handle, and intends "to show how the commercial drama and the speculative manager and artist have developed, and under what conditions." He is a living example of the subject he proposes to discuss.

OWEN.—On our first page is a portrait of Walter Owen, a very versatile young actor, now playing Skinny Smith, in A Messenger from Jarvis Section, at the People's Theatre. Last season he was leading man—playing Sandy Mitchell—in the same company. A few seasons ago Mr. Owen played leads with Annie Ward Tiffany. He is painstaking and ambitious, and although his Skinny Smith compares favorably with those who have preceded him in the part, it is a character beneath his abilities. As Sandy Mitchell, last season, he was given great praise by the press. With the proper opportunity he will make his mark and advance rapidly.

Stetson's Affairs.

John Stetson maintains a glum reticence as to Princess Ida. He gruffly referred a reporter to Gus Piton, who, speaking of it, said:

"Princess Ida will be withdrawn on Saturday night, and open in Buffalo on Monday. We will then bring back Confusion, and expect it to have quite a run. All the original cast will appear."

"Do you still run the Comedy Theatre?"

"Mr. Stetson's interest in the Comedy Theatre ceases on Saturday night, but I understand that Gale and Spader have arranged to continue the run of Peck's Bad Boy."

"How many companies does Mr. Stetson control now?"

"Two Princess Ida, two Confusion, and one Monte Cristo."

McAuley's Season.

"Although many stars have met with poor business this season," said Manager R. D. Stevens, of the McAuley company, yesterday, "my star has had a very good business all around the country."

"How do you account for that?" asked a MIRROR man.

"Well, he is a good actor himself, and generally surrounds himself with a good company. I wish you would attend a rehearsal. He is one of the best stage managers in the country and drills his company as perfectly as possible. His most popular play is Uncle Dan'l, but he plays The Jerseyman quite often. Uncle Dan'l has been played in this city altogether twelve weeks."

"How long has Mr. McAuley been starring?"

"Six seasons; but, as you are aware, his reputation stood very high before that, and at one time he managed four theatres. We close on the third of May. We will play down East until then."

Letters to the Editor.

STAGE PRONUNCIATION.

PHILADELPHIA, Penna., March 15, '84.

Editor New York Mirror:

DEAR SIR:—I cannot refrain from writing a few words of approval for the most excellent article in last week's MIRROR upon "Stage Pronunciation," and especially the part alluding to stage managers. They truly are, as a rule, uneducated, illiterate men, and the exception is certainly when a company is managed at rehearsals by an educated gentleman. It was my experience a few weeks ago to attend a rehearsal and performance where the leading lady was permitted to pronounce collapse "*callapse*," and calamity "*callamity*." You can imagine how it grated upon the ear of one who has had the pleasure of listening to the pure English pronunciation of our best actresses and actors of thirty years ago. This slack way of stage management is becoming intolerable, and you, as the leading dramatic paper, should use your influence to bring about a better state of things. The training is bad for young aspirants for dramatic fame. Not many months ago at a rehearsal the word "mellifluous" came before the stage manager, and he really acknowledged he was ignorant of the right pronunciation. Since the day has gone by when good stock companies were to be found in all the large cities, there has sprung up an army of people who adopt the stage as a profession without having learned the first rudiments, and I am positive that it is as much of an impossibility for a man to be a good stage manager without being a good actor, as it is for a judge to be a competent judge without first understanding the principles of the law. Another great evil pertaining to the dramatic profession, and that is the difficulty a young actress labors under in obtaining a position where she may advance in her profession, instead of, as in travelling combinations, remaining just the one thing, having but one part to play, perhaps, for a whole season.

In justice to the profession and in mercy to the lovers of good plays, well played, let us have more good stock companies, managed by men who themselves are intelligent actors. When such a reform is brought about it will greatly please

ELLEN N.

MISS FIELD DEFENDS HERSELF.

ROCHESTER, N. Y., March 16, 1884.

Editor New York Mirror:

MY DEAR SIR:—I see by an interview published in your last week's issue, that Mr. Frederick Warde assigns as his chief reason for leaving his company, the incompetency of the lady appointed by his manager to play the leading rôles. I am the woman—and as my profession means to me, not only pleasureable employment, but actual "bread and butter," I ask that in common justice I may also have a hearing.

I have served Mr. Warde long and faithfully—ever since his career as a star was inaugurated—and in all that time never before had reason to believe him other than my sincere friend and well-wisher; his unkind attempt therefore to blast what professional future may be open to me, as well as to injure my livelihood, is as unexpected as it is cruel and uncalled for.

His conviction of my incompetency is both recent and sudden. During last season I played his leading business for two months with full satisfaction to himself and the management, as expressed by both; and on numberless occasions have, at an hour's notice, filled one or another of the parts satisfactorily *without* rehearsal. Mr. Warde has, moreover, at various times spoken to me most encouragingly of my ability, given me much kindly advice as to my future advance, and in an interview in Lancaster, Pa., on March 6, made to me the remarkable statement that "under *any other* circumstances than the present I would have to complain of no objection from him to my engagement," referring, presumably, to the business differences existing between himself and his manager. So I am, you see, in the position of the grain 'twixt the upper and nether millstone. Did I care to indulge in recrimination, might I not with equal justice complain that Mr. Warde was an incompetent star, in that for weeks and months at a time he has failed to draw sufficiently to save his management from loss or to pay my salary?

I enclose a copy of a testimonial sent me by the Knights of Pythias, under whose auspices our Syracuse engagement was played, as well as a certificate from Manager Collins. I can offer as further references Mr. Charles Pope, of St. Louis, or Manager Lehnen, of Syracuse, either of whom will testify in my favor. I will trespass no further on your space. Believe me in addressing you I am actuated by no desire to rush into print, or an itching for free advertising. But I beg you, in the interest of common justice to struggling womanhood, to lay my answer before the public, in whose esteem I have been so needlessly and cruelly wronged.

Very sincerely,
FRANCES FIELD,
Collins Combination.

P. S.—As an earnest of Mr. Collins' confidence in me, I need only state that I remain in his party to play the Dauphin to Mr. Sheridan's Louis XI.

AMERICAN THEATRES.

NEW YORK, March 18.

Editor New York Mirror:

I have often desired to see a genuine American play, written by an American author, and played by American artists, and I have at length had my wish. Separation, the play to which I refer, is a very pretentious work; it is in five long acts, and comprises sixteen characters. It has already received a large measure of popularity, and perhaps it is rather late in the day to discuss its merits; but a few words from a foreign critic, and one who is well acquainted with the best works of the French and English stages, may not be amiss. I have said that Separation is in five acts. In England we are apt to be a little shy of works of this length; we think that any dramatic story can be thoroughly worked out in three, or at most four, acts. We are apt to dread a succession of scenes of linked tediousness long drawn out; or at best, a redundancy of characters or a repetition of scenes. Fifth acts are always stumbling-blocks in the path of the dramatist; the dramatic idea is generally exhausted at the end of the fourth act, and the fifth assumes the character of an anti-Chinese. All youthful aspirants to dramatic honors find it necessary to clothe their maiden efforts in five acts; with the acquisition of a little experience, they find three, or four, ample for their purposes.

These observations very fitly apply to Separation. The play ends at the fourth act; but, for some reason known only to the author or the management, another act is deemed to be necessary, and lo! by the aid of a very poor expedient—a misunderstanding of the smallest character that two words would have explained—a fifth act is tacked on. That it is amusing and well written I will not gainsay, but that it is in any way necessary to the development of the story I deny. Indeed, Bartley Campbell has a good deal to learn in the art of construction—that art which shows the Heaven-born dramatist. His story is diffuse, his scenes succeed one another in rather haphazard fashion; and, in the last two acts, the perpetual passing in and out of either single characters or couples reminds one of the old-fashioned weather-foretellers, where two wooden characters acting on a pivot alternately appeared and disappeared as fine or wet weather was expected. One of the prime difficulties of a dramatist lies in the arrangement of his entrances and exits, a difficulty that only experience will conquer.

The story of the play is not new, but it is well told, though the slightness of the cause which separates husband and wife calls for some credulity on the part of the audience. Possibly the excessive Puritanism of Mr. Blair, as the author conceived him, may be a satisfactory explanation; but, if so, Mr. Coghlan does not bring it before us. The Mr. Blair of the second act, with a spotless shirtfront that would not disgrace a waiter, and well-fitting dress clothes of the latest fashion, does not strike me at any rate as a man likely to entertain excessive prejudice—as a man likely to cast off his wife for singing at a charitable concert. But this does not prevent the story from being a very interesting one, with well drawn characters and effective incidents. The language is dignified, and well suited to the character of the play; while the comedy scenes, if not very witty, are happily introduced at points when the seriousness of the chief motive is becoming rather oppressive.

The play is well acted all round, though to me it appeared that Mr. Coghlan—the commander of the reserve forces, as he was christened in England—played in a half-hearted manner, as if he did not feel at home in his character. He is a very able actor, however, and cannot fail to impress in any part that he assumes. His reputation has long ago been made on both sides of the water, and as a representative of a "gentleman," on the stage he has no superior. Miss Eleanor Carey, as the ambitious wife of the earlier acts, and the unhappy mother of the later, played with great consistentiousness, and proved herself a sterling artist. The piece was put upon the stage in a very careful manner, and the scenes—especially that of Trouville in the second act—were remarkable examples of scenic art.

A LONDON CRITIC.

The Usher.

Usher him who can! The ladies call him, sweet. *In Ushering* —Love's Labor's Lost.

It has been decided finally that Fanny Davenport shall play Rosalind twice during the week of the Dramatic Festival in Cincinnati. At first the Directors wanted her to do Emilia in a cast of Othello that was to include Booth, Irving and Terry. But they couldn't get the artists named. Then the Directors talked of another cast for the same tragedy, with Keene, Warde, Davenport and Modjeska. This fell through, too. Miss Davenport eventually consented to appear at the Friday and Saturday matinees as Rosalind, receiving for her services the handsome sum of $6,000.

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In accepting this offer Miss Davenport was doubtless as much tempted by the opportunity of several days' rest it meant as by the size of the figures. She will take a four nights' vacation, and she needs it, for the strain of acting Fedora continuously has well-nigh worn her out. I don't know of another actress with a physique strong enough to cope with the part for any length of time. Miss Davenport, indeed, seriously thinks of alternating it with a comedy rôle next season, for she fears she cannot stand the inroads Fedora is making upon her nervous system and her physical strength.

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I have received several letters from wide-awake out-of-town managers thanking THE MIRROR for having instituted the one-night stand reform. It has been adopted throughout the country with the result that there are fewer barnstormers, increased profit to local and travelling managers and a commendable falling off in the matter of cancelled dates. The readjustment of the one-night stand business has truly proved the salvation of the managers in the smaller towns.

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Emie Weathersby was identified with the stage before she came to this country, although an impression prevails that she first appeared here. In London she sang in Les Cloches de Corneville and other comic operas, and achieved considerable success.

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A contributor to the *Manhattan*, in an article on Edwin Booth, repeats the trite statement that the tragedian is Hamlet in private life. He is nothing of the sort. Although a retiring man, and one who shuns promiscuous society, his friends know him as a genial companion, affable in manner, an entertaining host, and altogether the reverse of the generally accepted notion of the Melancholy Dane. The rest of the *Manhattan* article is so sensible and just that I was sorry to see it rounded off with this silly description of the actor off the stage.

***

Manager Corbett of Aurora, Ill., has spotted all the Chicago piratical companies and never answers their applications for dates. He sends me a specimen of the letters he gets from these people. The orthography is Chicagoan, and the types do their best to reproduce it faithfully:

> Dear Sir can we have a date the 20 March. how long ago was the Octoroon played in your place. will you give me all the plays that are a going to play between that date. and their dates, if you give us good rates we will come. give us your lowest rates. the company is very large and under big exspence what are your bests nights for drawing give us full particulars at once
>
> Yours Resty
> Address AUSTIN C. BROWNE,
> Mang Brooklyn Theatre Company
> Post Office
> Chicago

Mr. Brown will not dazzle Aurora with his brilliant dramatic borealis.

***

The veteran dramatist and journalist, Cornelius Mathews, sat at a window in THE MIRROR office on St. Patrick's Day, looking down at the parade. His tendencies are thoroughly American, and the display of alien numbers filled him with a disgust that was reflected from his face. A young man standing by, thinking to chaff the old journalist, asked:

"How is it you are not down wearing the green with the rest of the patriots?"

"Patriots, indeed," exclaimed Mr. Mathews, with a sneer, "Pat-rioters, you mean." The young man spoke no more.

***

I see that Mr. Shoe-Lacy, of the Planted Wife company, takes THE MIRROR to task for printing an article descriptive of his inexcusably cubbish conduct while recently fulfilling an engagement in Cleveland. He also denies the facts stated in that article. Now, the question of veracity does not lie between Mr. Shoe-Lacy and this paper, but between that individual and the Cleveland *Plain-Dealer*, inasmuch as THE MIRROR reprinted the article from that newspaper with due credit.

***

The *Plain-Dealer* is widely known as a reliable and respectable journal. Moreover, since the republication of its article in these columns corroboratory evidence of Mr. Shoe-Lacy's swinishness has reached me from several people, including a letter from Cleveland thanking THE MIRROR for helping to circulate a richly deserved reproof. Therefore, I am inclined to put full confidence in the *Plain-Dealer's* statements, in spite of the denials of the person who is trying very hard to convert himself into an actor and a gentleman without having made much visible progress, thus far toward becoming either.

***

Mr. Shoe-Lacy says, in contrasting his former with his present occupation, that actors aren't born—they are made. So, let me add, are shoe-clerks. When Mr. Shoe-Lacy was fashioned for a shoe-clerk, he so perfectly suited the requirements of the business that he never has been able to adapt himself to anything else. He is and always will be a shoe-clerk, although he may call himself an actor. He is still, no doubt, useful as a tryer-on and buttoner-up of gents', ladies' and misses' shoes, in a One Price Only boot-shop. Would that his usefulness in other directions were half so apparent as his blissful unconsciousness of the art of spelling and writing the English language correctly!

***

Edward Coleman sends me for publication the following verses in memory of Edwin Byron, the "Boy Tragedian":

> In the springtime of his youth he lieth dead,
> And better thoughts are in my troubled heart
> While gazing on a figure, cold—apart,
> From whence the animating soul had fled,
> And manly tears fall o'er a shrouded head.
> God's benison be with thee, friend, where'er thou art,
> With thy surcease, all that thou wast shall not depart
> From out our memories! "Alas! poor Ted!"
> And yet why should we mourn that he is gone,
> An early death is not the worst of ills;
> Old age and poverty are harder to be borne,
> And who 'scapes both, a happy fate fulfils.
> May the dear All Father give him perfect rest.
> Doubt not, all's well, God knows and judgeth best.

***

Lloyd Brezee, editor of the Detroit *Evening Journal*, was in the city during the latter part of last week, on his way home after testifying *re* the Western Union Telegraph company before the Senate Committee. He was quite ill in Washington, and he had not recovered when I saw him. Brezee has made a wonderful success of his new paper. It is capitalized at $70,000 and has a daily circulation of about 20,000—larger than any other Detroit paper. Enterprise, brightness and decency are the three qualities that have established the *Journal* on a solid basis.

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A chorus girl in a green dress sang a solo in in La Vie Tuesday night. Her exaggerated phrasing and peculiar personal appearance kept the house in a roar from the beginning to the end of the song. When she had finished she was compelled, amid derisive applause, to go all over it again. I couldn't help smiling at the poor girl's evident incompetency myself; but the guying she received was cruel. The stage manager, not the chorus-girl, should have been jeered at for permitting such an exhibition. The unfortunate vocalist showed pluck in repeating her song without embarrassment, and if it's any consolation for her to know it, I will add that I was infinitely less disgusted with her fiasco than with the well-dressed idiots who derided her. And that's saying a good deal.

***

The three principal comic opera comedians located in New York—J. H. Ryley, Fred Leslie and Digby Bell—walked abreast down Broadway the other day. They couldn't understand why people stopped and watched them queerly as they passed by, until a mutual friend came up and explained that their parade was a complete refutation of the old-fashioned theory that jealousy is rife among professionals.

***

Coghlan mustn't crow until he gets out of the judicial woods. Judge Coxe's action yesterday in granting a stay of proceedings puts another complexion on the litigation between him and Stetson.

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The first words that Nelson Wheatcroft will speak when he debuts at the New Park next Monday night are: "I fear I have made a mistake." I trust subsequent work will prove to the public, as well as himself, that he hasn't.

***

Milton Nobles has made arrangements to produce his new play, Love and Law, at Colville's theatre. The event is set down for the 21st of next month, and a new and strong company will be engaged. In this piece Mr. Nobles plays an educated Dublin Irishman, who assumes a couple of disguises in the working out of the plot. Mrs. Nobles will reappear with her husband, as the son and heir (who is the finest baby on record, not excepting John T. Raymond's wonderful offspring, or the precocious Confusion infant) is now able to take care of himself.

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As showing how completely a man may lose public sympathy by stooping to a low act to avenge a wrong, the scrimmage between Eric Bayley and Lilford Arthur at the Union Square Hotel on Tuesday afternoon is a notable example. Two years ago, if Bayley had shot Arthur he would have been exonerated perhaps by public opinion. But to wait two years and then attempt to cure his lacerated feelings by hitting his enemy over the head with a club, was not only ridiculously petty, but absolutely absurd. Under the circumstances Bayley deserved the sound drubbing he received, while sympathy was made for Arthur in every direction. A man who supposes that a street brawl will wipe out a grievous wrong must have a very small knowledge of the human heart. As Charles Overton says, "Arthur has had the best of it throughout." And so he has.

***

J. H. Ryley will *not* head an opera company of his own next season, although several of the papers will have it that he is going out to present a round of Gilbert and Sullivan's pieces to the provincials. He tells me that on Friday last he signed a contract with John McCaull for the ensuing season. Casino frequenters are to be congratulated.

***

Ryley has declared his intentions and will take out naturalization papers at the earliest moment. It seems funny that such an out-and-out little Briton as Ryley should become a citizen of our great and glorious Republic; but it does credit to his good sense all the same. Generally, English professionals come among us with no other purpose in view than to collar all the shekels they can and then sail back to Albion with their fingers to their blooming British noses.

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Dreary weather—circus—Lent—no novelties—empty benches. The prospect certainly is not inviting.

***

Jacques Kruger is not like most other good things—you can't get enough of him. Although in the late (but not lamented) Warranted and in La Vie they tried to obscure him with bad parts, still his talents would not down. He is an exceptionally clever and versatile comedian, his acting being materially strengthened by a quaint and whimsical personality. There are so few good comedians to be had for resident companies that I will not say Kruger ought to be heading a company of his own.

***

Louise Paullin has bought the American rights to Zell and Friese's Kindsfrau, the farcical musical comedy that Geistinger has won distinction in this season down at the Thalia. Miss Paullin proposes to have the piece carefully translated and rewritten, and she will star in it for a short season, beginning in June. If it goes she will persevere and take it out next Fall. With her purchase is conveyed all of Millocker's original music, and Geistinger has kindly offered to give her points concerning her own business in the comedy. Miss Paullin has brains and undoubted vocal and histrionic gifts, besides being a very estimable young lady in private life; so I wish her all the success she merits in her new undertaking.

***

I saw Truth not long ago, and have since read the MS. of The Wages of Sin. The reading proved conclusively that the former is a bold and bad steal from the latter melodrama. A few speeches have been twisted about, but to all intents and purposes it is identical with Maubury and Overton's property.

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Elsewhere appears a letter from Frances Field, of the Warde company. Accompanying it was a testimonial from the Syracuse lodge of the Knights of Pythias, commendatory of her acting, and a certificate from Manager Collins stating that Miss Field has at all times acted earnestly and competently both minor and leading roles in his company.

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Judge Dittenhoefer told me yesterday that he is busy just now with several theatrical cases. Mr. Hummel and Mr. Bird are similarly engaged. Litigation will always be rife in the profession unless a system of arbitration is adopted.

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Managers should excercise more care than they do in permitting draughts to enter the auditorium during the intermissions. The people who remain in their seats between the acts have as great a claim to consideration as the hordes of men who make for adjacent liquor saloons when the curtain is down; yet the doors at the back of the auditorium are usually kept open, and the wind is allowed to revel among the shivering lot that patiently remain in their seats. This was the case Tuesday at the Bijou, and I heard many people complain of the cold and draughts. This month the germs of diphtheria, pneumonia and all sorts of dangerous diseases are in the air. The health and comfort of play-goers should be studied as well as their enjoyment.

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A Chicago lawyer named Jamieson has been getting his client, Uncle Dick Hooley, into trouble. A manager claimed Sunday night as included in his engagement at Uncle Dick's theatre, and brought suit against the veteran manager for having given that particular night to another combination. Uncle Dick was in Florida and the brilliant legal luminary Jamieson submitted in defense of the violation of contract that an agreement made with an immoral or disorderly purpose in view would not hold under the Illinois law. The Judge who was trying the case asked Jamieson if his client were willing to come forward and admit himself and his theatre to be immoral and disorderly. This put Jamieson on his beam-ends. The case went against Uncle Dick and he has been hunting Jamieson's scalp ever since.

The Rent of the Bijou.

It will be remembered that before the opening of the Bijou Theatre, last Fall, the lessees, Messrs. Miles and Barton, had considerable trouble with the owner of the building, who did not desire that the premises should be opened until the theatre was entirely rebuilt. At last, the interior of the auditorium being ready, General Barton forcibly took possession of the building, rehearsed the company, and opened in October, a long time after the date originally set down. Recently Edward F. James, the landlord, began summary proceedings in the courts against Miles and Barton on account of a default in the payment of the rent. They secured a temporary injunction from the Supreme Court, restraining proceedings, and yesterday Judge Lawrence heard a motion for its continuance in Chambers.

The lessees urged that they had advanced Mr. James large sums of money toward the completion of his contract with the builders; that they had paid all rents, and could establish a claim for damages because of the non-completion of the Bijou by last October, the time agreed upon. The defense was that the rent was very much in arrears. Decision reserved.

Kiralfys' Spectacles.

Having had a very successful season with Excelsior, the Messrs. Kiralfy will only play long engagements this season. So Imre Kiralfy informs THE MIRROR.

"Is it true that your Excelsior combination is in San Francisco?" queried the pressman.

"Well, it left Baltimore on Sunday, and will open at the California Theatre on March 31."

"How long will it play there?"

"For five weeks. On May 12 it opens in Louisville, where local manager and the public take a great interest in our coming, and intend to celebrate for three weeks. The large Exhibition Hall has been hired, and a stage has been fitted up at an expense of $15,000. After leaving Louisville we play at McVicker's, Chicago, during the Conventions. Thence we come to New York, and open at the Star Theatre, August 11, with Sieba."

"Will you shelve Excelsior?"

"By no means. It will open in Boston about a month after the Sieba opening, playing for an indefinite period there."

"How about the new theatre on Fourth avenue?"

"That will be ready by Christmas, and our opening attraction will be Puck, a piece which we have compiled and arranged ourselves. Another enterprise will be a dramatic spectacular play, which will be sent on the road. As yet it has not been named."

The Veracious Mr. Farrell.

Frank Farrell, the lively agent of the Young Mrs. Winthrop company, is in the city. THE MIRROR was made aware of his presence the other day by a visit from him.

"Commenting upon one of my articles in a Southern paper recently," began Mr. Farrell, "you laughed at the statement that Edward Buckley often came off the stage weeping at the end of the second act of Young Mrs. Winthrop. Now, I'm not given to romancing—at least not when I'm in New York—and you may as well place reliance in me when I reassert what I said in the article you referred to. Of course I made use of the fact for advertising purposes, but it's a fact all the same. Mr. Buckley and I are not on speaking terms, but I admire his dramatic abilities all the same. On several occasions I have seen him in a tearful state after the scene referred to. It appears there is something in the marital episode which comes home to him."

Confidence in Mr. Farrell's veracity having been restored by this iteration, a MIRROR writer questioned him concerning the season of the party he is piloting.

"We have done excellent well," replied Mr. Farrell, "the play is as popular as any in the Madison Square repertoire, and we have a capable company acting it."

"Do you remain with the Frohmans another season?"

"I expect to. The three brothers form a unique and effective managerial combination. Dan has the business tact and shrewdness, Gus the talent for laying plans, and Charles the executive ability required to carry them out after they are made. These are the qualities that have brought the Frohmans to the fore."

A Busy Young Man.

"I leave for Chicago on Tuesday," said Charles Frohman to a MIRROR reporter yesterday, "to make arrangements for a Summer season with managers during the months of June and July. On Monday I completed a contract with Madame Modjeska by which my brother and myself will control her tour in England during next season. We have also signed a contract with Rhea to go to San Francisco in May. All arrangements for the presentation of The Pulse of New York at the Star Theatre in May are ready. Wallack's company is now booked for twenty-five solid weeks out to San Francisco and back. The pieces to be produced will be Lady Clare and Rose. The latter piece is F. C. Burnand's dramatization of 'Babe.'

"May Blossom we will send on the road when it is withdrawn in June, as the Madison Square Summer attraction will be ready by that time. In Cincinnati I will consult with Manager Miles to complete arrangements for next season. Among the people who go to San Francisco under our management to play at the Baldwin are: Langtry, Mat Gardenia, Wallack's company, Rhea, Ia the Rattle, George S. Knight and wife and the Madison Square plays."

Doing a Dude.

Marie Jansen appeared in St. Louis a short time ago and attracted considerable attention among the impressionable young men about town. A Chicago dude, who had come here to his native city, followed the McCaull company to St. Louis, and it is said every night showed his penchant for Miss Jansen by sending her elaborate floral gifts. No one who attended the performance at the Grand Opera House on the Thursday night performance failed to observe the magnificent basket of flowers Miss Jansen received in the second act. In fact, a buzz went up from the audience as the package was lifted to the stage; and it was a load for the little woman to carry it to the wings. It was a floral offering from her Chicago admirer. A card dangled from the basket, but it was not the card of the donor. It read: "Compliments of George McManus, treasurer of the Grand Opera House."

This is how it was done: When the basket arrived at the box-office, John Horton, manager of the theatre, copied the dude's card attached to it. No sooner had Mr. Horton discovered the card when he became possessed of a fiendish desire to play a joke on the young man who was thus lavishing his money on a footlight favorite. He conceived a plan. Removing the card, he wrote the words given above on another piece of pasteboard and attached the card to the basket. When Miss Jansen read the card on the beautiful gift she murmured, "Wasn't it kind of Mr. McManus to send me that? He must be a nice gentleman." And the dude—well, he proudly still remains in blissful ignorance of the way his money went to advance another's interest.

More Comic Opera.

Townsend Percy is very busy forming two comic opera companies. Meeting him last evening, a MIRROR man gathered the following information:

"When Augustin Daly's company goes to England, John Duff intends opening the theatre (April 21) with comic opera. I am now engaging principals and chorus for him. The productions will be equal to anything that Mr. Duff has ever attempted, and he has always done things well."

"What will you open with?"

"Strauss' Venetian Nights, upon a grand scale. It has never been played in America. It is said to be a charming opera, both in music, plots and stage pictures."

"Anything else on hand?"

"Well, you know the public verdict on La Vie, for which I supplied the people. I am getting together a special company, which will shortly open in Baltimore, playing Olivette, Pirates of Penzance, Mascotte, and all the popular operas. By the bye, you know Frank Thorpton, the stage manager, who came here especially to produce The Princess Ida? I have entered into arrangements with him to act as my London agent."

"Will you go to England this Summer?"

"Yes; I will be obliged to run over for a little while to complete some business for managers."

"Do you think comic opera will retain its hold on popular favor?"

"More or less, there will always be a demand for it; but in my opinion burlesque will be in demand next season, unless there are some good opera librettos written."

Prosperous Sparks.

"Notwithstanding the silence of THE MIRROR'S Boston correspondent," said Frank Sanger to a reporter, "the Bunch of Keys played to really extraordinary receipts in that city, where our engagement was concluded last Saturday night. It was no unusual thing to see the 'standing-room' sign hung out of the Park Theatre doors during our stay.

"To what do I attribute the continued success of my entertainment? Simply to the merit of the company, the mirthfulness of the comedy, and the absolute purity of the performance. Probably the last has as much to do with our prosperity as anything else. A proof is the invariably large attendance at the matinees, when crowds of ladies and children put in an appearance. I tell you the public appreciate a wholesome show if it be clever, while they will not support entertainments that are coarse and vulgar."

Mr. Sanger has made a small fortune this season. He has a small company, comparatively light expenses, and he plays almost everywhere to large business.

The road companies are coming in fast. Many actors are looking for the wherewith to buy food and drink. They ought to be more provident. Any one can live well on the road for $20 a week. Yet numbers who have been getting $40 and $50 a week frankly admit that they haven't saved one cent during the

PROVINCIAL.

(CONTINUED FROM SUPPLEMENT.)

5th. This house the Wiming without any attraction for the present week. Mr. Gardner's request was accepted by the hands of his many friends.

Tony Denier, of Barnum's Confusion co., spent last week in Syracuse with friends of the Rooney type.

TROY.

Griswold Opera House (E. M. Bixby, manager): Barney Hackaday was the attraction 11th and 12th with the usual crowd. Uncle Dan'l and The Jerseyman, to small houses. Thatcher, Primrose and West's Minstrels gave a first-class entertainment 13th to a full house, and were welcomed accordingly. Joseph Murphy with Kerry Gow and Shaun Rhue served his usual large houses with enjoyable entertainments 17th, 18th and 19th. The Romany Rye, with its elegant scenic effects and superb co., still to the attractive week of 17th. The Union Square season, Emma Sanson, 25th, one week. Rose still opposite you.

Reed's Opera House (Gardner Reed, manager): Adams' Humpty Dumpty co. gave their usual performance 13th to fair attendance. The Leon and Cushman Comedy co. appeared in Sarah Bernard's Dilemma, matinee and evening, 17th, to fair houses. The burlesque on Fedora, with Leon in the title role, pleased. Reed's Mastodons are announced for matinee and night and The Boston Idols, Trojan favorites, come for one night 25th.

Gaiety Criminal Theatre (P. Corley, manager): Pauline Rochelle's Female Mastodons week of 17th.

SENECA FALLS.

Daniels' Hall (George O. Daniels, manager): Baird's Minstrels, 12th, to a good house. The co. is good, but not as strong as when last here.

ROSEBOUT.

Sampson Opera House (Phil Sampson, proprietor): Thatcher, Primrose and West's Minstrels came, 11th, to a packed house and gave one of the finest minstrel performances ever seen in this city. Lyons Seibern, 21st.

KINGSTON.

Music Hall (DuBois and Nichols, managers): Lowe and Cushman's party, 12th, for the benefit of Witbeck Hose. Good house. Show fine. Something out of the usual line of entertainment.

UTICA.

Utica Opera House (Thos. L. Yates, manager): T. P. and W. Minstrels to a crowded house, 13th. They gave one of the best entertainments of the season. The Devil's Auction, 15th, 16th, to splendid business. Salsbury's Troubadours, 19th; Barney McAuley, 20th, 21st.

Home: Cooper's Opera House, at Clinton, N. Y., was burned to the ground, 10th. The house was a new one and cost $35,000. Insured for $15,000.

HARLEM.

Manor Morris Theatre: Harry Jackson, Jr., opened for one week on Monday night in the Queen's Evidence to a good house. The performance was frequent and demonstrative. Florence Noble as Kate Maitland was excellent, while Harry Jackson as Isaac, the Jew, kept the audience in roars of laughter. Gray J. Henderson, Mr. Gleason, Ada Wilson, Ellie Henderson and Lulu Jordan were excellent in their respective characters. Next week, the Two Johns Comedy co.

SCHUYLERVILLE.

Opera House (Dr. S. E. Shattuck, manager): Jackson's Queen's Evidence co., under the management of ever-genial Ed. L. Bloom, 12th, 13th, to moderate business, the light houses being due to continued rains and the annual "outpouring" in the churches. The piece, which is one of unusual strength, abounds in fine situations and is played for all it is worth. The audiences were liberal in applause and calls were the order of the evenings. Florence Noble, as Kate Maitland, is magnificent. The lady cast to play Laura Sidney being ill, Mrs. E. L. Bloom filled her place very acceptably and displayed marked ability. George C. Mills comes, in Othello or Macbeth, 21st. Dring's Amphions 24th.

OWEGO.

Wilson's Opera House (S. F. Fairchild, manager): Jessie Couthoui read to a small but well pleased audience 12th. Mattie Vickers in Jacquine 13th to fair house.

CANANDAIGUA.

McCracken's Opera House, (J. E. Powdam, manager): George C. Mills as Richelieu 13th, was greeted with a fair and appreciative audience. Power of Money 15th to a fair audience. The performance gave satisfaction. Lizzie May Ulmer 16th in '49.

GLOVERSVILLE.

Memorial Hall (A. J. Kasson, proprietor): Wilbur Opera co. in The Pirates of Penzance 12th, gave a very fine concerto house, all parts being well sustained. Large and very appreciative audience. Sol Smith Russell in Edgewood Folks 21st, and on 24th the Hungarian Band for the G. A. R. Post.

OLEAN.

Opera House (Wagner and Reis, managers): Gus Williams in One of the Finest 11th, drew a good house in spite of a storm. Sully's Corner Grocery 13th to a light house.

Item: Albert E. Schaible, business agent of Salsbury's Troubadours, who, by the way, is a very pleasant gentleman, was in town 13th.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Gus Williams 10th; Charles A. Gardner 11th, both doing a good business, and giving good satisfaction. Howorth's Hibernica 20th; Callender's Minstrels 25th.

ELMIRA.

Opera House (W. E. Bardwell, manager): Stetson's Private Ida co. gave a first-class performance 12th to an S. R. house. The cast was excellent, chorus large, costumes superb. Mattie Vickers and Charles Rogers in Jacquine 14th to fair business. The piece is of an inferior order, but Miss Vickers' dancing "caught on." Mills in Hamlet 20th.

CORNING.

Opera House (Charles Barry, manager): Ida Siddons' Mastodons (No. 2 co.) 12th to a large audience. During a few act very refined sayings, they give a very commendable variety entertainment. Jessie Couthoui, Rochester, 14th, to packed house. George C. Mills as Hamlet 22d; Charles A. Gardner's Karl 24th.

AUBURN.

Academy of Music (E. J. Mason, manager): Baird's Minstrels gave a good entertainment to large business 10th. Devil's Auction 13th to very good business. George C. Mills in Hamlet and Richelieu 14th and 15th was enthusiastically received by large and appreciative audiences.

Opera House (A. Shiner, proprietor): Mattie Vickers 17th, gave satisfaction to a fair audience.

NORTH CAROLINA.

WILMINGTON.

Opera House (George R. Dyer, manager): Effie Ellsler made her first appearance here 14th. Adrienne Lecouvreur was presented to a refined and select audience, who fully appreciated her charming rendition of the difficult role. So much has already been said in praise of Miss Ellsler that it is unnecessary for me to go into details. The support was excellent and the play was superbly mounted, the dressing particularly elegant. Arthur B. Chase, the gentlemanly manager, left an excellent impression here.

OHIO.

ZANESVILLE.

Schultz and Co.'s Opera House (John Hoge, manager): A rather small but aristocratic audience attended the performance of Esmeralda, 11th, given by a Madison Square co. The play, always stupid and tiresome, gave us on this occasion an attack of mental cramps. Surely the management has at last succeeded in spreading the smallest amount of butter on the widest surface of bread. Of course there is nothing in Young Folks' Ways for it is shamefully called in England), to awaken the slightest degree of ambition in the breast of any artist, and therefore I won't find fault with the dreadful set of people who tried to depict them on this occasion. Here such capable persons as Mr. and Mrs. Charles Wheat can endure three present week conferees, to see nothing of going through the mighty grind of that hackneyed play, to a mystery which not even eternity can unravel. In fact, the couple almost sank to the level of their surroundings more than once during the performance. Mr. Pendery, who took the part of Jack Diamond, seemed to be trying to find out what his name was, while Mr. Pope, who attempted the Marquis, did not seem to have any lines at all. The lady who represented Rose Desmond had, fortunately, very little to do, while Esmeralda herself ought to have kept shady the whole time. Robert McWade gave Rip, 11th, to a large house, and I can say with perfect truth that a more delighted audience never went home. As Rip McWade is essentially a one-part play it doesn't make much difference about the support, and for this reason, I presume, Mr. McWade concluded to come as he generally is to having none. As he has been compared, Mr. Jefferson a million times, more or less, I presume You Mumson will thank me to economize my praise in that direction. Suffice it to say that while Mr. Wade has given us the hapless vagabond of Irving's creation several many times before, he evoked as much applause this time as Jefferson ever did. As a rule the support was impressive, but in the parting scene it was general enough to be regarded as a tribute to McWade's genius. Although the support in one which of the knife, it is but a good word for young C. R. Mc-Cabe for the part of John Vedder in the first act. Keep on the last. For a three months' [illegible] very well indeed, and deserves no [illegible]. I am sure his father has a right [illegible] advance for William Stafford, [illegible] from his commendation to the Usher in the last Scene, I should say Mr. Witting was of a somewhat sportive turn of mind.—As usual the [illegible] promised by the Madison Square co. failed to [illegible]. I can't see how sensible patrons of the [illegible] theatre can ghoul any other on such picturesque [illegible] but when they are announced, ladies expect them, and blame the local manager in case they are not forthcoming.—G. H. Adline, the new stage manager at the Opera House, is just the man for the place. He was promoted from a one-shilter, and knows how to keep cool. There will be no more waiting until three or four o'clock in the morning to get off such shows as Lights o' London or Devil's Auction, because their "stuff" will be handled orchestrally and expeditiously.—Fanny Virgil, the little girl who took the part of Stevie in the first act of Rip, had to go home just before coming here, and Teddy Howell, a little chick from Indianapolis, took her place at this point. She got through with her lines and business very nicely indeed. By the way, speaking of Rip, Manager Riley tells me that Fred Bertelle is dragged for this season. My advice to Mr. Wade is to stick to Rip and he will enough alone.—Manager Hugo succeeded both of the above-mentioned, and also Prof. Gilbert, an old friend of Mac's, also to new leader of the orchestra, at his residence the other night. Your correspondent usually forms a unit on such festive occasions, but counted away this time in two big a hurry.—Mr Schultz, the senior owner of the Opera House, has just taken his thirty-second degree in Masonry at the Consistory recently held in Cincinnati.—The lithographs of feathered headed around the other night are really very pretty reminders of his repertoire.

COLUMBUS.

Grand Opera House (Joseph Miller, manager): Gabriel Conroy drew fair houses 10th and 11th, and gave satisfaction. Frederick Bryton, as Jack Hamlin, made the hit of the piece. The play is still being tinkered, and a new act showing the married life of Gabriel will be introduced shortly. Lottie Beaumont's Female Mastodons had fair houses 14th and 15th.

Comstock's Opera House (F. A. Comstock, manager): Bartley Campbell's Siberia opened to good house 11th, and business increased at every performance. The co. is very strong and the play the best of the kind that has been put on here.

Items: Work on the Wall Street Variety Theatre is going on rapidly and the house will be ready for the opening, April 7.—Sells Brothers have purchased a real-black elephant.—Clay M. Greene will probably remain with the Rentzes next season, although the Hentzes have made him a good offer.—M. J. Barnett, of Comstock's, will do the general contracting for Sells Brothers this season.—Robert Stickney and the Rockvills go with the Barrett branch of the Sells' shows.—Willis Cobb, the well-known press agent, is in town making arrangements to open a new museum. There is also some talk of using the Grand for the same purpose during the Summer months.—The following is an extract from a bill introduced in the House 10th, which will probably hurt the feelings of the enterprising managers that are in the habit of raising the price of [illegible] cents after the house is opened—: "The prices of admission to and a seat in, or of admission without a cent, to any theatre, opera house, or other place of amusement, shall be uniform to all persons, having regard to the location of the seat or to the part of the premises to which admission is desired for any tragedy, comedy, opera, play, or any other performance, except such dramatic or musical performances as sell seats by auction to the highest bidder. It shall not be lawful to exhibit to the public any tragedy, comedy, opera, play, or any other performance, for which an admission fee or price is charged, unless there shall be posted in three public conspicuous places at the theatre, opera house building or garden in which the same is to take place, at least one day before such exhibition or performance, and kept posted until such performance is ended, a notice containing a schedule of the prices for a single admission of any person to any such place of amusement, and for admission and a seat according to the location of such seat." There is also a provision against speculation in tickets.

SPRINGFIELD.

Black's Opera House (G. H. Coles, manager): Decidedly the hit of the season is The Silver King, by F. C. Bangs and a well selected co. Mr. Bangs as Wilfred Denver; J. F. Brein as Dan'l Jaikes; F. M. Ross as The Spider, were especially clever in their parts. The Elijah Coombes of James Vincent caught on well, and Helen Blythe was especially commendable as Nelli Denver. The plot is deep, the play well written, the scenery good, and the intermissions between the acts very short.

Grand Opera House (Fuller Trump, manager): Harrison-Gourlay co. in Shipped by the Light of the Moon, 10th, to big business. Every seat taken in the house. Very comical piece; seemed to take well. Flockton and Edmonds' co. in the Flying Dutchman to fair business, 11th. Second night, 13th, there were very few in the house. The co. did pretty well and merited more applause than they received.

Items: Fanny Davenport plays here 28th in Fedora, so it is stated. I am unable to say at which house she is to appear.—Marie Prescott will probably not reach us on the 20th, as expected.—George H. Murray, advance agent of Nobody's Claim co., was in the city 14th.—M. Davis, advance agent of Jesse James comb., was in the city 24th.

SANDUSKY.

Bismiller's Opera House (William J. Stoffel, manager): A very large and appreciative audience greeted Siberia, 10th. The play is a strong one, and was mounted beautifully. We cannot stop at this, but must add words of commendation for Miss Adele Belgarde (who acted Sara with a great deal of feeling), Miss Vaders, who did Marie up in pretty style, and Mr. Abbott, who played the Governor to perfection. The second night people did not turn out on account of the weather, but those who did venture felt amply repaid.

Item: James A. Merrill, the genial treasurer of the Siberia co., was very courteous to your correspondent.

LYNCHBURG.

Opera House (T. H. Simpson, manager): Janauschek, in Marie Stuart, 11th, to large, fashionable and appreciative audience. Lights o' London, 14th, 15th, to good business.

HAMILTON.

Grand Opera House (J. R. Speckman, manager): The Silver King, co. B, opened a return engagement 13th, and continued to the end of the week, doing a good business. All next week Bennett-Moulton Comic Opera co.

DELAWARE.

City Opera House (Clippinger and Rutter, managers): Dupree and Benedict's Minstrels, 13th, to fair house. The performance was generally good. Most of the vocalists have lately contracted bad colds. Lights o' London, April 2 and 3.

TOLEDO.

Wheeler's Opera House (George W. Bills, business manager): Esmeralda, 12th. Although the house was good sympathy could not be aroused on account of the co. failing to infest the play with interest. Mr. Compton is careful and painstaking, but his old man Rogers lacks warmth and feeling. The part of Esmeralda is not at all suited to Louise Dillon. Maggie Mitchell rest of the week in a round of popular characters. Packed houses; at the matinee standing room was scarcely obtainable. The engagement was one of the most successful of the season.

Item: News was received Friday, by his parents, of the death of Fred Herrick, better known to the profession as Fred Bell, of Hoey and Bell, the pedestal cluggists, of the Barlow-Wilson Minstrels. His death occurred in Louisville, Ky. The remains will be brought here for interment.

CHILLICOTHE.

Masonic Opera House (Klein and Wilson, managers): Barrett's Bandit King co. appeared 14th and 15th to fair business. Lights o' London, 24th and 25th. Draper's Uncle Tom is booked at Clough's for 27th.

Item: P. Fay, of this city, left last week to join the advertising department of Barnum's circus.

XENIA.

Opera House (J. A. Hireling, manager): Harrison's Banker's Daughter 10th to a large and fashionable audience. Best of satisfaction.

Items: Ida Lewis, who assumes the part of Lillian in the Banker's Daughter, was formerly a resident of this place, and was greatly admired by her old friends.

MANSFIELD.

Miller's Opera House (Joseph Miller, manager): Planter's Wife played to fair business 12th, and everybody went home satisfied. Alice Oates appeared to fair business 14th.

CELINA.

Tom Veale's Opera House (Klurb Bros., managers): Nick Roberts' Humpty Dumpty 13th to a fair and enthusiastic audience. The Humpty Dumpty was good, especially the clowns, Andy Morris and young Tostery. Ida Massey's Columbine was also good.

WOOSTER.

Opera House (C. M. Yocum, manager): Howarth's Hibernica was greeted by a very fair house 11th. It gave general satisfaction. States Attorney was booked and extensively billed for 13th, but failed to come to time.

LANCASTER.

City Hall (William Klinge, manager): Robert McWade, 12th, gave his revised version of Rip Van Winkle to a tip-top house.

URBANA.

Bennett's Opera House (P. R. Bennett, proprietor): William Stafford's Shakespearean co. (return engagement) played Hamlet 12th to fair business, and gave satisfaction.

Item: Charles Thornton, leading man, is an old Urbana favorite, having made us many annual visits.

UPPER SANDUSKY.

Opera House (John Line, manager): John Dillon, supported by George W. Walters' co. in States Attorney to light business. Felix A. Vincent 20th, 21st and 22d. This is his first appearance here for many years, and he will produce a new comedy drama written by Harry De Long, one of our citizens. Lights o' London is booked for April 2.

CANTON.

Opera House (Louis Schuler, proprietor): Pioneer's Wife comb. to very fair business, 11th. Shook and Collier's Lights o' London 13th to a packed house.

YOUNGSTOWN.

Opera House (W. W. McKinney, manager): Esmeralda to good business 11th. Nobody's Claim to first-class business 12th. Thomas W. Keene, 21st.

Item: Shook and Shelby our worth age opened the Rentzher Theatre, and the 8th closed. They forgot to pay their debts. They closed with Muldoon's Picnic, and it was a picnic to see them getting out of town on Sunday.

PENNSYLVANIA.

PITTSBURG.

Opera House (John A. Elsler, manager): Thomas W. Keene scored a financial success last week. During the week he appeared in Richard, Richelieu, Hamlet, Cassius and Macbeth to uniformly large houses. In none of the characters assumed did Mr. Keene give entire satisfaction, although the pieces were put upon the stage and caused throughout in a praiseworthy manner. Mr. Gotthold, the leading support, fairly divided the honors with Keene; and, in fact, in some instances —notably his Brutus—totally eclipsed the star. The remainder of the support was fair. Gus Williams 17th; W. J. Scanlan, 24th; Annie Pixley 25th.

Library Hall (Fred. A. Parke, manager): The Mendelssohn Musical Festivals, conducted by Anton Whiting, were given last week, 11th, 12th, 13th and 14th, and proved a success. The principal attractions were of course Valleria, Scalchi, Del Puente, the two Campanini and Remenyi. Of the local soloists, the Misses Wallace, Weber, Kinman, Ricter, and Messrs. Bolpt, Beechett, Naylor and Vogel especially distinguished themselves. The chorus was large and did some very effective work. The large orchestra did not do as well as was expected. It lacked sufficient practice and was quite unmanageable. Rice's Surprise Party 17th; Harrison and Gourlay's party 24th; Emma Abbott Opera co. 31st.

Academy (H. W. Williams, manager): Lillie Hall's Burlesque co., and Ferguson and Mack's Specialty Congress, drew large crowds to this house last week. The entertainment was quite good throughout. Bayliss and Kennedy's comb. 7th; Pat Rooney comb. 24th.

Museum (P. Harris, manager): This house still enjoys a very liberal patronage. At each entertainment last week the auditorium was filled to overflowing. The entertainment offered is of a character to attract ladies and children, and they are the principal patrons of the house.

People's Theatre (George Landell, manager): A good business was done last week, and the house seems to be on a fair road to prosperity. Whitney and Lang's Magnets proved a very strong comb., and succeeded in filling the house at each performance. Sulley's Corner Grocery, 17th.

Sixth Street Museum (H. Myers, manager): Will reopen Monday, April 14.

Items: George France has severed his connection with the People's. All the debts of the late firm have been arranged in a mutually satisfactory manner.—A benefit will be given at the Opera House on the afternoon of the 19th for the widow and children of the late W. W. Clark, who was, until stricken down with sickness, dramatic critic of the Evening and Sunday *Leader*. All the companies at present in the city have volunteered their services, and Manager Elsler contributes the use of the Opera House gratis.—Harrison's Banker's Daughter comb. played at the Irwin, Pa., Opera House, 13th, to good business.—Bayliss and Kennedy's comb. will close its season April 12.—Sam Harrison is in town.—J. A. Mellon, of the Chanfrau co., is at his home in this city.—The Festivals of the Musical Union will take place May 13, 14 and 15. Nilsson, Materna, Winkelmann, Scarin, Juch, Winant, Foedt and Remmertz have already been secured.—The Elks' benefit will take place on the afternoon of April 3.

WARREN.

Library Hall: Gus Williams in One of the Finest 13th to good house and well-pleased audience. He is well supported. The plot developed is tangible and easy to follow. Maggie Mitchell, 20th.

YORK.

York Opera House (Adams and Dale, managers): The Bandit King 10th to a top-heavy house.

ALLENTOWN.

Academy of Music (B. J. Hagenbuch, proprietor): The Queen's Lace Handkerchief, by Patterson No. 2 co., was greeted by a large and select audience 14th. The opera was admirably presented in every detail. The leading roles are filled with good voices and the choruses are strong and effective. The performance throughout was of a high standard, as was evinced by the frequent applause and recalls. Mattie Vickers will appear 27th.

BETHLEHEM.

Grand Opera House (G. C. Aschbach, manager): Patterson's Opera co. appeared 13th in The Queen's Lace Handkerchief and a very large audience greeted them. The opera was highly appreciated. Return visit of Oliver Doud Byron in Across the Continent 20th.

Citizens' Hall (William Luckenbach, manager): The Strohl Family gave to concerts 13th and had large audiences at each. This family of musicians is very popular here.

Item: Bills announcing the coming of May Fisk's Blondes 14th were posted, but were torn down almost immediately, owing to their loud appearance. The Blondes were not allowed to play after their arrival.

McKEESPORT.

White's Opera House (James E. White, manager): Shook and Collier's Lights o' London, 12th and 13th, to packed houses. Pronounced by all the grandest scenery that has been seen here this season. The performance was simply grand. Julian Mitchell as Seth Preene, scored a complete success, and received great applause, as did also the Jarvis family, who kept the audience constantly in laughter. Banker's Daughter, 20th; M. B. Curtis, April 2.

Item: I had the pleasure of making the acquaintance of Julian Mitchell, of the Lights o' London co. Mr. Mitchell pronounced our opera house as fine a structure as he has appeared in outside of the large cities. The gentleman received flattering notices from the local press.

WILLIAMSPORT.

Academy of Music (William G. Elliot, proprietor): Patterson's N. Y. Opera co. in Queen's Lace Handkerchief, 10th, to a good sized audience. The parts were all well taken, the chorus strong, the wardrobes gorgeous, and the humorous parts genuinely funny. This co. was appreciated more and pronounced better than No. 1, with the exception of Joseph Greenfelder as the Count. Mestayer and Barton's comedy co. in Wanted, A Partner, 13th, to a large and enthusiastic audience. R. E. Graham, Harry Bloodgood, John Gilbert, W. A. Mestayer, J. B. Radcliffe, E. F. Kendall, Kate Foley and Sophie Hummel were excellent. At the fall of the curtain words of commendation were heard on every side.

Item: Sophie Hummel has a great many personal friends here, and they were delighted to see her.

POTTSVILLE.

Academy of Music (Nathan Houser, manager): Deuce of Hearts, 11th, to a poor house. Performance good. Mattie Vickers 20th; Her Atonement, 22d; La Cardo (magician), 24th, for four nights.

BRADFORD.

Wagner Opera House (Wagner and Reis, proprietors): Peck's Bad Boy to fair house, 10th; Gus Williams in One of the Finest to good audience, 13th; Mestayer and Barton in Waste 1, A Partner, to big house, 15th.

Gem Theatre (M. J. Cain, proprietor): New arrivals 17th: Herbert Brothers, Charles, Ed and Fred; Nellie Parker, Johnny Bartley and Mollie Thompson, Johnny Ray and Ophelia Starr. J. J. Riley, imported here from Louisville, with Lizzie Smith, appear only in the afterpiece. He is no slouch.

LOCKHAVEN.

Opera House (A. N. Farnsworth, proprietor): Wanted, A Partner, co., 14th, to a large audience. Ida Siddons' Female Mastodons, 22d; Adams' Humpty Dumpty, 28th.

ALTOONA.

Opera House (Marriott and Krieder, managers): Nobody's Claim to fair house, 11th. Remenyi to a large and delighted audience, 14th. The Crossen comb. in The Banker's Daughter gave a fine performance 13th to a large and appreciative audience. Pat Rooney, 20th; Mattie Vickers, 24th; Shook and Collier's Lights o' London, April 8, 9.

JOHNSTOWN.

Union Hall: Nobody's Claim attracted a full gallery, but few in the lower portion of the house, 12th. Harrison's Banker's Daughter played to very poor business, 14th; weather stormy. Performance fair and even throughout. Flockton sailed his phantom ship and phantom crew in our waters 15th, and the fairly filled house were well pleased with the Flying Dutchman. Adams' Humpty Dumpty, 20th; Robert McWade, 27th; Queen's Lace Handkerchief, April 2 (return date); Deuce of Aces, 3d.

Items: The number of attractions booking in error at the Opera House has almost made theatrical managers uneasy as to their dates until arrival here.—Johnstown has no new opera house and the building known by that name is small and unsuited for theatrical performances, being used for lectures, festivals and dances. The latest person making this mistake was the agent of Thomas W. Keene, who supposed when booking the Opera House was a rival building to Union Hall and in every way its equal. Fortunately however, Mr. Keene managed to transfer his date to the Union Hall, and at the request of Mr. Lee Townsend, we once again go over this ground as a help to managers booking here in the future.

PITTSTON.

Music Hall (W. S. Evans, manager): Ida Siddons' co. gave a very poor performance 13th to a full house. Fred Wardo's not coming to town disappointed a great number of theatre goers.

EASTON.

Opera House (W. M. Stultz, manager): Collins' Dancers and Pythian co. played to a capital house 10th. John T. Malone played Hamon. Before the curtain was rung up Mr. Collins announced Frederick Wardo's retirement, and gave the opportunity to those who had attended upon the strength of Mr. Wardo's appearance to secure the return of their money at the box office. Nobody, however, acted on his offer. The entire performance was a success. Mr. Malone and Mr. Collins were called before the curtain and enthusiastically greeted. Commendations of Mr. Malone's acting and Mr. Collins' pluck were heard on all hands. Deuce of Hearts to a very good house, 12th. Vim, 21st.

READING.

Academy of Music (John D. Mishler, manager): Nothing appeared during the week. Patterson's New York Opera co., in Queen's Lace Handkerchief, 20th; Smith and Wilson's dramatic co., in Virginia, 22d; Neil Burgess in Vim, 25th.

Grand Opera House (George M. Miller, manager): Ward's Philadelphia Dramatic co., in Three Years in a Man Trap, 12th, to light house. Maude Granger, as Lady Claire, 20th and 21st; George H. Adams' Humpty Dumpty, 22d; Philadelphia Concert co., 24th; Daly's 7-2-5, 27th; Emma Thursby, concert, 27th.

HARRISBURG.

Opera House (H. J. Steele, manager): Nobody's Claim, 10th, to a house light on first circle. Just packed in the domain of the immortals.

Opera House (Markley and Till, managers): Stetson's Princess Ida Opera co., 11th, to a house filled to its capacity by the elite and fashion of the city. The opera was fairly well rendered, the solo parts were well sung. The rich and handsome costumes and scenery gave evidence of a liberal expenditure of money in the mounting of the opera.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (William H. Low, Jr., proprietor): House closed on 17th. A grand athletic exhibition, complimentary to D. J. Nevlan, was given 18th. Modjeska, 22d. The long expected and much looked for Irving has come and gone. He appeared 14th in Louis XI, before a large and fashionable audience. At the matinee The Bells, and again in the evening in Louis XI. His portrayal of the selfish, jealous and suspicious old king was so realistic that it called forth rounds of applause. He was called before the curtain between each act. The Duke De Nemours of Mr. Terriss was a fine piece of acting, and was appreciated by an encore and recall with Mr. Irving. Of the rest of the co. all were equal to the requirements. Considerable disappointment was expressed at the non-appearance of Miss Terry. The audiences were large at each entertainment but the house was far from being full, which is a self evident fact that our theatre-going people cannot, or will not, pay metropolitan prices.

Providence Opera House (George Hackett, manager): Baker and Farron, 17th, week. The Sparks co. in Bunch of Keys, 10th, 11th, 12th, to very good business. The co. is first-class in every respect. The smallest Key in the Bunch, Miss Nash, captured the audience with her fine dancing. Miss Gunther, who is a great favorite here, was greeted with hearty applause. Miss Melville as Teddy was a favorite at once; also Canfield as Grimsey. He was always at the Front. Charles Bowser, as Littleton Snaggs, Esq., gave us a fine piece of acting. His make-up and stage business was perfection. Miss Brevoor, with her pretty face and fine voice, won upon the audience. John T. Raymond presented his new play, For Congress, to good houses, 13th, 14th, 15th. The piece was well mounted and the co. was all that could be desired.

Theatre Comique (Hopkins and Morrow, managers), is nearly rebuilt, and will be opened on the 24th.

Drew's Dime Museum: Arrivals 17th: Richard James, Lester and Earle Jester, the ventriloquist; Lynch and McMahon, Garray Hopper, the Albino Sisters, Fanny Burdette, Nala Damajante, the snake charmer, remains another week. Departures: St. Felix Sisters, Little Lulu, Sidney Walters and Crysonti, the Arabian juggler; Gordo's Dog Circus. Business continues good.

Items: Your correspondent had the pleasure of entertaining Fred McCloy, the gentlemanly treasurer of Bunch of Keys co., during his brief stay here. We shall be pleased to have him and the whole Bunch come again.—Henry Irving gave a dinner at the Narragansett Hotel Friday evening to Messrs. John T. Raymond, John C. Wyman, Bram Stoker, and a few others.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (Jno. M. Barron, manager): Rhea opened 10th, for three nights, to big business. Charles Wyndham, one night, to good business in spite of rain. Augustin Daly's co. opened with 7-20-5, to a very small house. Mrs. Winthrop 21st, 22d; Rentz's instrels 25th.

TENNESSEE.

NASHVILLE.

Masonic Theatre (J. O. Milson, manager): Monte Cristo, by John Stetson's co., was presented 13th and 14th to large and well-pleased audiences.

Item: Rentz-Santley Burlesque co. appeared 15th at the Grand Opera House.

MEMPHIS.

Leubries Theatre (Joseph Brooks manager): John Stetson's Monte Cristo comb. with James O'Neill as star, played an engagement of three nights and matinee, opening 10th to very large business. The co. is very fine, comprising such people as James O'Neill, George Boniface, Frederic DeBelleville and Forrest Robinson, and the melodrama was enacted in a manner which fully satisfied everybody. Lizzie Evans made her first appearance here in Vogg's Ferry 13th, following on Saturday with Dew Drop. She is a pleasing little actress and made a good impression, at same time playing to very good business. Julia A. Hunt, 20th to 22d.

Item: W. S. Cleveland, who in the past has done some very good work here for the Barlow-Wilson Minstrels, was in the city this week doing the advance for Leavitt's.

TEXAS.

SHERMAN.

Sherman Opera House (C. W. Batsell, manager): Leavitt's Gigantian Minstrels appeared 8th to a good house, which seemed very much amused. Cool Burgess was suffering with a cold and consequently could not do himself justice. The band was excellent. Taking the co. as a whole it was very good. Receipts, about $350. Ada Gray, 21st; Katie Putnam, 31st, April 1.

Items: Frank V. Hawley, representing C. B. Bishop's Widow Bedott co., was in the city this week. Reports business good.—Patience is to be presented by home talent next month. Mr. and Mrs. Norris (Lillian Brown) have it in charge.

TYLER.

Albertson's Opera House (E. Albertson, manager): Heywood's Minstrels, 11th. They were greeted by a large house, playing to standing room only. The performance was fair.

FORT WORTH.

Opera House (Max Eber, manager): Minnie Hauk and co. were billed to sing 13th, but owing to missing connection did not arrive. Appeared 14th to crowded house and gave general satisfaction.

SAN ANTONIO.

Turner Hall (T. W. Howard, manager): Ada Gray in East Lynne, 10th and 11th, to good business.

Items: Ben Thompson, a noted desperado, twenty-one times murderer, and the terror of the State, and King Fisher, almost equally noted, were both killed at the Vaudeville, a variety theatre, 11th. They raised a disturbance with Joe Foster, a gambler, W. Simms, manager of the theatre, and Special Policeman McCoy, and about a dozen shots were fired killing the two men named and wounding Foster in the leg. It is not known positively who fired the fatal shots, as all of them were shooting.

HOUSTON.

Pillot's Opera House (J. E. Reilly, manager): Minnie Hauk sang to crowded houses 9th, 9th, and Bunch of Keys drew fair houses 11th, 12th.

BRENHAM.

Grand Opera House (Alexander Simon, manager): Flora Moore's Bunch of Keys co. gave a good performance to a fashionable audience 10th.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (Caine and Clawson, managers): Evelka Gerster and Mapleson's Grand Opera co., 6th. The opera selected was Lucia. Round after round of applause greeted the numbers. The co. visited the great Mormon Tabernacle. The large organ was tried by some of the party and a few notes sung to test the acoustic properties of the building. The test proved so satisfatory that Patti expressed a desire to sing at a concert to be given therein. Arrangements were soon entered into, and it is now definitely settled that the co. will give a grand concert in which both the great artists, Patti and Gerster will appear on their return from San Francisco, presumably about April 4.

Walker Opera House (D. Banks McKenzie, manager): Emma Abbott's Grand Opera co. opened a week's engagement, 11th, in King for a Day. The house was filled with a very elite audience, who were all immensely pleased with the opera and the singers. Signor Tagliapietra shared the honors of the evening, and was obliged to sing his best song. The co. will no doubt have packed houses all the week.

VERMONT.

BELLOWS FALLS.

Union Opera House (Edward D Murphy, manager): Tony Denier's Humpty Dumpty Panorama played 13th to an audience of over 700. The co. met with great applause.

VIRGINIA.

DANVILLE.

Opera House (J. E. Carlin, manager): Blind Tom Concert co. 10th to good house.

Item: No cos. of any kind have been here since Feb. 13, although five cos. booked this month neither cancelled nor made their appearance. Will blank them and not mention any names.

RICHMOND.

Theatre (W. T. Powell, manager): Charles Wyndham played to fair business 10th and 11th. Jeannette drew large houses 13th, 14th and 15th, appearing in Chesney Wold, Marianna, Lilith and Marie Antoinette.

WEST VIRGINIA.

WHEELING.

Opera House (W. S. Venn, manager): Closed week of 10th on account of cancelled engagements. There has been quite a number of cos. cancelled lately on account of the recent floods, managers fearing business would be bad. This is a mistake, as there is no sign of the flood left, and the house has been attended as well since as it ever was. Banker's Daughter 21st and 22d; Silver King 24th to 27th.

Academy of Music (Charley Shay, manager): Manny, Dillon and Lynch's Muldoon's Picnic co. appeared week of 10th to fair business. Ferguson and Mack's New York Comedy co. week of 17th.

WISCONSIN.

RACINE.

Blake Opera House (John Vaughan, manager): Watson's Comedy co., in 1,000 Wrinkles, 10th, to a fair house. The performance, with the exception of singing, gave general satisfaction. J. Z. Little's World 20th; Haverly's Mastodons 22d.

Items: J. Z. Little and wife registered at the Blake Hotel the first of the week.—H. D. Taylor, advance of Annie Pixley; E. J. Simpson, The World, and Frank McKee, of Haverly's Mastodons, were in the city during the week.

PORTAGE.

Dullaghan's Opera House (John Dullaghan, Jr., manager): Roland Reed, in Cheek, 13th, to small audience, owing to high prices. Although performance was cut, it was greatly enjoyed.

OSHKOSH.

Opera House (R. L. Marsh, manager): Annie Pixley, in M'liss, 14th, to one of the best houses of the season.

JANESVILLE.

Myers' Opera House (C. E. Mousley, manager): Roland Reed, in Cheek, 12th, to only fair business. Hi Henry's Minstrels the 24th.

SHEBOYGAN.

Sheboygan Opera House (J. M. Kohler, manager): Hi Henry's Minstrels 8th and 9th to splendid business. It was Mr. Henry's second appearance in this city, and his name alone was enough to assure him of a large attendance. The co. is first class; band especially fine.

Item: Several members of Hi Henry's co. gave some of their specialties at the Park Hotel, where they remained on Sunday, and attracted quite a crowd of spectators.—Your correspondent wishes to thank Manager Henry for courtesies.

MADISON.

Opera House (George Burroughs, proprietor): Peck's Bad Boy 8th to a fair-sized house. There is very little in the play and it can have but a short run. Emerson's Grand Concert co. 13th, 14th, appeared to only fair houses. The concert gave the best of satisfaction. Sam Lucas in The Dude 15th to fair house. Fay Templeton is now booked for 28th, 29th.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): Frank Mayo in Davy Crockett played for three nights to poor business, opening 7th. The co. is fair, and it is to be regretted that the attendance was not better. Annie Pixley opened 10th for four nights in Zaza to good business. The co. is good and the popular little actress added materially to the good impression she has made here.

Academy of Music (Harry Deakin, manager): Harry Watson's Comedy co. drew good houses for three nights, opening 7th. The play, Wrinkles, is made up of a number of variety sketches strung together, and affords an excellent opportunity for the different members to display their specialties. The annual concert of the Arion Society 12th drew a large house. The Mendelssohn Quintet Club give their second recital 13th.

Item: Attendance at Sinsby's has fallen off a little since the departure of Ida Siddons' females.

BELOIT.

Goodwin's Opera House (S. Goodwin and Son, proprietors): Roland Reed in Cheek, 11th, played to good house and furnished one of the finest entertainments of the season. Whiteley's Hidden Hand co. 2d to fair house.

WYOMING.

CHEYENNE.

Cheyenne Opera House (D. C. Rhodes, manager) Maubury and Overton's co., 10th, in A Hoop of Gold, to a good business. Very good performance. Haverly's Strategists, 11th, to the largest house this season. Manager Rhodes has had new and very elegant chairs put in the parquette.

...ddy; Worcester, 7, 8, 9; Fitchburg, 10; Haverhill, 11; Lawrence, 12; Providence, 14, 15, 16; Willimantic, Ct., 17; New Haven, 18, 19; New Britain, 20; Hartford, 21.

Bunny and Fay: St. Paul, 20, 21, 22; Stillwater, 23; Eau Claire, Wis., 25; Winona, 26; Oshkosh, 27; Fond du Lac, 28; Racine, 29.

Burke and Farron (L. E. Wood, manager): Boston, 17, week; Providence, 24, week.

Burke Musical Company: Elmira, N. Y., 20; Catawissa, Pa., 21; Alden, 22.

Burlesque Carnival's Sensation: Newark, N. J., 17, week; Brooklyn, 24, week; Buffalo, 31, week; Elmira, April 7, week; Toronto, 14, week.

Burlesque Carnival's Warrens: Omaha, Neb., 21, 22; Kansas City, 24, week; Rock Island, Ill., 30; Milwaukee, April 7, 8, 9, 10.

Buston Comedy Co.: St. John, N. B., 17, week.

Canary Sisters: Glen's Falls, N. Y., 21; Coboes, 22; Freehold, Mass., 24; Oneida, N. Y., 25, 26.

Carmencita Troupe: Indianapolis, 20, 21, 22; Chicago, 24, week.

Carncross: Detroit, 20, 21, 22; Flint, Mich., 24, 25.

C. A. Gardner (John W. Dunn, manager): Altoona, 20; Philadelphia, 24, week; Reading, Pa., 31.

Carlton College: Aurora, Ill., 16 to 19; Plattsburg, N. Y., April 2 to 5; Homer, 9 to 12.

C. L. Davis' Council Bluffs, Ia., 22.

Davis's Auction (Frank Gardner, manager): Springfield, Mass., 20; Holyoke, 21; Hartford, 22; Providence, 24, week.

Daniel Bandmann: Milwaukee, 24, week.

Dawson Thompson: New Bedford, 20; Haverhill, 21; Orange, 22; Worcester, 23, 27; Webster, 26; Willimantic, Ct., 28; Norwich, 30; New London, April 1; Pawtucket, R. I., 2; Milford, Mass., 3; Natick, 4; Newton, 5; Meriden, Ct., 7; Rockville, 8; New Britain, 9; Waterbury, 10; Ansonia, 11; New Haven, 12; Bridgeport, 14; South Norwalk, 15; Stamford, 16.

Dion Boucicault: Philadelphia, 17, week; Baltimore, 24, week; Washington, 31, week.

Draper's Uncle Tom's Co.: Chillicothe, O., 27.

Draper's No. 2 Co.: St. Louis, 24, week.

Duce of Hearts Co: Baltimore, 17, week; Washington, 24, week; Johnstown, Pa., April 3.

Edwin Booth: Brooklyn, 20, two weeks; N. Y. City, 24, two weeks.

Fanny Davenport: St. Louis, 17 week; Indianapolis, 24, 25, 26; Dayton, 27, 27; Springfield, 28; Columbus, 29; Philadelphia, 31, two weeks; Baltimore, April 14, week.

Fanny Mayo (Sheridan Corbyn, manager): Bay City, Mich., 20; Detroit, 21 to 23; Toledo, O., 24; Tiffin, 25; Fort Wayne, 26; Logansport, 27; Lafayette, 28; Newcastle, 29; Cincinnati, 31, week.

Flockton's Flying Dutchman Co.: Wilmington, Del., 20; New Brunswick, N. J., 21; Trenton, 22; Philadelphia, 24, week; Baltimore, 31, week; Washington, April 7, week.

Felix A. Vincent Co.: Upper Sandusky, O., 20, 21, 22.

Friendly Tie Co.: Houston, Tex., 20, 21, 22; New Orleans, 24, week.

Florences: Newark, N. J., 20, 21, 22; Danbury, Ct., 24; New Haven, 26; Worcester, 29.

George Holland: Omaha, Neb., 25.

Gus Williams (J. H. Robb, manager): Pittsburg, 17, week; Chicago, 24, week; Rockford, Ill., 31; Janesville, Wis., April 1; Racine, 2; Oshkosh, 3; Eau Claire, 4; Stillwater, Minn., 5.

George C. Miln: Hornellsville, N. Y., 21; Olean, 24; Bath, 25.

Guild of Dramatic Art Co. (Harry Lindley): Salisbury, N. C., 24, 25, 26.

Henry Irving: Philadelphia, 17, week; Brooklyn, 24, week; N. Y. City, 31, four weeks.

Henderson Co.: Reading, Pa., 20, 21; Harrisburg, 22.

Helen Bancroft: Troy, N. Y., April 24, 25, 26; Saratoga, 27, 28; Gloversville, 29.

Harry Miner's Silver King Co. A (W. H. Browne, mgr.): Louisville, 17, week; Cincinnati, 24, week; Philadelphia, 31, two weeks.

Harry Miner's Silver King Co B.: Toronto, 17, week; Lindsay, 24; Peterboro, 25; Belleville, 26, 27; Kingston, 28; Brockville, 29.

Harry Miner's Silver King Co. C: Zanesville, O., 21, 22; Wheeling, W. Va., 24 to 27; Cumberland, Md., 28, 29.

Haverly's Strategists: Helena, Mont., 24; San Francisco, April 7, two weeks.

Harlons (John G. Magle, manager.): Boston, 17, week; Portland, 24, 25, 26; Lowell, Mass., 27; Lawrence, 28, 29; Providence, 31 to April 3.

Her Atonement Co. (Frank Chapman, manager): Wilmington, Del., 19, 20; Pottsville, Pa., 22; Baltimore, 24, week.

Hearts of Oak (James A. Herne, manager); N. Y. City, 17, week; Albany, 24, 25, 26; Rondout, 27; Poughkeepsie, 28, 29; Harlem, N. Y., 31, week.

Hanlay's McSorley's Inflation Co.: Chicago, 17, week; Flint, Mich., 27.

Harrison-Gourlay Co.: Chicago, 17, week; Cleveland, 24, week; Philadelphia, 31, week.

Hoop of Gold Co.: San Francisco, 17, three weeks.

Harrison's Banker's Daughter Co.: Uniontown, Pa., 20; Wheeling, W. Va., 21, 22; Cumberland, Md., 24; Hagerstown, 25; York, Pa., 26; Lancaster, 27; Bethlehem, 28; Mauch Chunk, 29; Allentown, 31.

Ideal Rip Van Winkle Co.: Paterson, N. J., 20.

In the Ranks Co.: Chicago, March 10, three weeks.

John McCullough (W. E. Conner, manager): N. Y. City, 3, four weeks.

Jarauschek: Wheeling, W. Va., 19, 20; Richmond, Ind., 21; Vincennes, 22; St. Louis, 24, week.

John T. Raymond (Ariel N. Barney, business mgr.): Boston, Mass., 17, two weeks; N. Y. City, 31, week; Cumberland, Md., April 7; Wheeling, W. Va., 8, 9; Zanesville, O., 10; Columbus, 11, 12; Louisville, 14, week; Evansville, 21; Terre Haute, 22; Lafayette, 23; Decatur, Ill., 24; Quincy, 25; Hannibal, 26.

James O'Neill: St. Louis, 17, week; Peoria, Ill, 24, 25; Bloomington, 26; Lafayette, Ind., 27; Indianapolis, 28, 29; Cincinnati, 31, week; Columbus, April 7, 8; Springfield, 9, 10; Dayton, 11, 12.

J. K. Emmet: Washington, 17, week; Philadelphia, 24, week.

Joseph Murphy (W. G. Davis, manager): Boston, 17, week; Bangor, Me., 24, 25; Augusta, 26; Lewiston, 27; Portland, 28, 29; Newburyport, Mass., 31; Salem, April 1, 2; Lynn, 3; New Haven, Conn., 4, 5.

Jennie Yeamans (Rag Baby): New Haven, Conn., 21, 22; Hartford, 24; Waterbury, 25; New Britain, 26; Springfield, Mass., 27; Worcester, 28; Manchester, N. H., 29; Keene, 31; Fitchburg, Mass., April 1; Lowell, 2; Lawrence, 3; Salem, 4; Lynn, 5; Baltimore, 7, week; N. Y. City, 24, week.

John Dillon: Ravenna, O., 21; Kent, 22; Cleveland, 24, week; Norwalk, April 1; Fremont, 2; Findlay, 3; Defiance, 4.

Julia A. Hunt: Memphis, Tenn., 19 to 22.

Jefferson Reilly: Rome, 19, 20; Knoxville, Tenn., 21, 22; Chattanooga, 24, 25; Murfreesboro, 26; Nashville, 28, 29.

J. Z. Little (E. P. Simpson, agent): Racine, Wis., 20; Waukegan, Ill., 21; Kenosha, Wis., 22; Chicago, 24, two weeks.

John Thompson: Chippewa Falls, Wis., 22.

Jesse James Co. (Barrett's): Chillicothe, O., 22; Hamilton, 24; Middletown, 25; Xenia, 26; Richmond, Ind., 27; Crawfordsville, 28; Greencastle, 29; St. Louis, 31, week.

Kimballs' Excelsior: San Francisco, 24, four weeks.

Knights (Mr. and Mrs. George S.): Emporia, 20; Wichita, 21; Newton, 22; Denver, 24, week.

Katie Putnam: Sherman, Tex., 31, April 2.

Lawrence Barrett (Joseph Levy, manager): Lyceum Theatre, London, April 24.

Leon-Cushman Co.: Jersey City, 21, 22; Baltimore, 24, week; Washington, 31, week.

Kate Claxton: Kansas City, 20, 21, 22; Leavenworth, Kan., 24, 25; Topeka, 26, 27; Atchison, 28, 29; Denver, 31, week.

Kittie Rhoades: Strasburg, Va., 20, 21, 22; Newmarket, 24, 25, 26; Edenburg, 27, 28, 29; Harrisonburg, 31, week; Woodstock, April 7, week; Mt. Jackson, 14, 15, 16.

Lizzie May Ulman: Danielsonville, Ct., 21; Westfield, Mass., 22; Pittsfield, 24; Kingston, N. Y., 25; Newburg, 26.

Lizzie Evans: Indianapolis, 20, 21, 22; Terre Haute, 24; Lafayette, 26; Rockford, Ill., 27; Milwaukee, 28, 29, 30; Muskegon, Mich., 31; Grand Rapids, April 1; Battle Creek, 2; Detroit, 3, 5; Chatham, Ont., 7; London, 8; Brantford, 9; St. Catherines, 10; Hamilton, 11, 12; Toronto, 14, 15, 16; Brockville, 17; Ottawa, 18, 19; Montreal, 21, week.

Lucille Rial: San Francisco, 20, two weeks.

Lights o' London (Central): F. A. Dubois, manager: Baltimore, 17, week; Philadelphia, 24, two weeks; Newark, N. J., April 7, week.

Lights o' London (Eastern): B. H. Butler, manager): Pendleton, 17, week.

Lights o' London (Western: Walter Collier, Jr., manager): Mt. Vernon, O., 19, 20.

Lights o' London (Southern: Charles Atwood, manager): Ironton, O., 21, 22; Frankfort, Ky., 24, 25, 26; Lexington, 27, 28, 29; Hamilton, O., 31, April 1; Delaware, 2, 3; Lima, 4, Richmond, Ind., 5; Cincinnati, 7, week; St. Louis, 14, week.

Langdon-Vandyke Co.: Anamosa, Ia., 20, 21, 22; Monticello, 24, 25, 26.

Lottery of Love Co.: Philadelphia, 24, week.

Madeleine: Fall River, Mass., 21; Providence, R. I., 22; Boston, 24, two weeks.

Mr. and Mrs. McKee Rankin: Chicago, 17, week; Lafayette, Ind., 24; Terre Haute, 25; Indianapolis, 26 to 29; rest, N. Y. City, April 7, two weeks.

M. B. Curtis: Hannibal, Mo., 20; Quincy, Ill., 21; Bloomington, 22; Chicago, 24, week; Cincinnati, 31, week; Philadelphia, April 14, week.

Mason Granger: Wilmington, Del., 23, 26.

Mestayer-Ranyon Co.: Toledo, O., 21, 22; Cincinnati, 24, week; Lafayette, Ind., 31; Danville, April 1; Terre Haute, 2; Indianapolis, 3, 4, 5; St. Louis, 7, week.

Milton Nobles: Brooklyn, 17, week.

Maggie Mitchell: Warren, Pa., 20; Bradford, 21, 22; Rochester, N. Y., 24, 25; Lockport, 26; Buffalo, 27, 28, 29; Syracuse, 31, April 1; Oswego, 2; Utica, 3; Amsterdam, 4; Schenectady, 5; Troy, 7, 8, 9.

Mahaffay Mayhew (J. M. Hill, manager): Lowell, Mass., 20; Brockton, 21; Peabody, 22; Williamsburg, 24, week; Stamford, Ct., 31; S. Norwalk, April 1; Bridgeport, 2; New Haven, 3; Hartford, 4; New Britain, 5; Danbury, 7; Waterbury, 8; Meriden, 9; Willimantic, 10; Norwich, 11; Fall River, Mass., 12; Newport, R. I., 14; Pawtucket, 15.

Mrs. Langtry (Charles Mendum, manager): Cincinnati, 17, week; Dayton, 24; Richmond, Ind., 25; Indianapolis, 26; Terre Haute, 27; Decatur, Ill., 28; Jacksonville, 29; St. Louis, 31, week; Burlington, Ia., April 7; Des Moines, 8; Cedar Rapids, 9; Dubuque, 10; Clinton, 11; Chicago, 14, two weeks.

Mountain Pink Co.: Cheyenne, W. T., 20, 21; Laramie, 22; Ogden, 24, 25; Salt Lake, 26 to 29; Gentile, 31; Buena Vista, April 2.

Madison Square (Remenyi): H. Redmond, manager): Cleveland, 20, 21, 22; Cincinnati, 24, week.

Madison Square (Young Mrs. Winthrop): E. M. Roberts, mgr.): Philadelphia, 17, week; N. Y. City, 24, week.

Madison Square (Hazel Kirke; Charles A. Hudson, manager): Logansport, Ind., 20; Milwaukee, 21, 22; St. Paul, 24, 25, 26; Minneapolis, 27, 28, 29; Dubuque, Ia., 31; Des Moines, 1; Council Bluffs, 2; Sioux City, 4; St. Joe, Mo., 5; Kansas City, 7, 8; Atchison, Kan., 9; Topeka, 10; Ft. Collins, Col., 12; Denver, 14, week.

Madison Square (Ralph; Charles MacConchie, mgr.) Baltimore, 17, week; N. Y. City, 24, week.

Mestayer's Tourists (A. S. Pennoyer, manager): Galveston, Tex., 20, 21, 22; San Antonio, 24, 25; Austin, 26; Brenham, 27; Ft. Worth, 28; Dallas, 29; Hot Springs, 31; Little Rock, April 1, 2; Memphis, 3, 4, 5.

Mattie Vickers: Cleveland, 17, week; Altoona, Pa., 24; Reading, 25; Allentown, 27.

Mason-Morgan Uncle Tom Co.: Burlington, Ia., 21; Racine, Wis., 22.

Nobody's Claim Co. No. 1 (J. S. Alexander, manager): Bellefontaine, O., 20; Springfield, 21; Dayton, 22; Cincinnati, 24, week.

Nobody's Claim No. 2: Minneapolis, 17, week; Milwaukee, 23; Chicago, 24, week.

Nat Goodwin: N. Y. City, 20, two weeks; Philadelphia, 31, week.

Neil Burgess (Fred Burgess, manager): Wilkesbarre, Pa., 20; Easton, 21; Reading, 22; Philadelphia, 24, week; Trenton, N. J., 31; New Brunswick, April 1; Orange, 2; Jersey City, 3, 4, 5.

Oliver Doud Byron: Bethlehem, Pa., 20; New Brunswick, N. J. 21; Paterson, 22; Bridgeport, 24; New Haven, 25; Marlboro', Mass., 26; Meriden, Ct., 27; New Britain, 28; Hartford, 29; Willimantic, 31; Norwich, April 1; Pawtuxbet, R. I., 2; Fall River, 3; Providence, 4, 5; Newport, 7.

Only a Pauper's Daughter (J. Frank, manager): St. Charles, Mo., 21; Litchfield, Ill., 22; Lebanon, Ind., 24; Connersville, 25; Cambridge City, 26; Springfield, O., 27; Troy, 28; Fostoria, 29; Fremont, 31; Ann Arbor, Mich., April 1; E. Saginaw, 2; Bay City, 3; Chatham, Ont., 4; Hamilton, 5.

Only a Woman's Heart Co.: Chatham, Ont., 20; St. Thomas, 23; London, 24; Guelph, 26.

Planter's Wife Co.: Cincinnati, 17, week; Logansport, Ind., 21; Laporte, 22, Racine, Wis., 27; Milwaukee, 28, 29; Chicago, 31, week.

Puck's Bad Boy Co. No. 1: Chicago, 17, week; Elkhart, Ind., 24; Goshen, 25; Wabash, 26; Huntington, 27; Peru, 28; Kokomo, 29.

Puck's Bad Boy Co. No. 2: N. Y. City, 17, week.

Puck's Bad Boy Co. No. 3: Des Moines, Ia., 21, 22; Oskaloosa, 24; Creston, 25; Red Oak, 26; Council Bluffs, 27; Lincoln, 28; Omaha, 29.

Palmer-Daly Vacation Co.: Taunton, Mass., 24; Nashua, N. H., 25; Chelsea, Mass., 26; Brockton, 27.

Power of Money Co.: Rochester, 20, 21, 22; Toronto, 24, week; Hamilton, 31, April 1, 2.

Palmer-Daly Vacation Co.: Lowell, Mass., 21; Newport, R. I., 22; Taunton, Mass., 24; Chelsea, 25; Nashua, N. H., 26; Boston, Mass., 27; Athol, 28; Gardner, 29.

Queen's Evidence Co. (Ed. L. Bloom, manager): N. Y. City, 17, two weeks; Cincinnati, 31, week; St. Louis, April 7, week; Baltimore, 21, week; Washington, 28, week; Brooklyn, May 5, week; Philadelphia, 12, week; Montreal, 19, week.

Robson and Crane: Brooklyn, 17, week; Buffalo, 24, week.

Rhea (Arthur B. Chase, manager): Richmond, 19 to 22; Philadelphia, 24, week; Troy, N. Y., 31, April 1, 2; Pittsfield, Mass., 3; Utica, 4, 5; Auburn, 7; Elmira, 8; Scranton, Pa., 9; Wilkesbarre, 10; Williamsport, 11; Harrisburg, 12; Washington, 14, week.

Rice's Surprise Party: Pittsburg, 17, week; Detroit, 24, week; St. Louis, 31, week.

Roland Reed (Gustave A. Mortimer, manager): St. Paul, Minn., 21, 22, 23; Lacrosse, 24; Dubuque, 25; Cedar Rapids, 26; Des Moines, 27; Omaha, 28; Council Bluffs, Ia., 29; Lincoln, Neb., 31; St. Joe, Mo., April 1; Topeka, Kan., 2; Atchison, 3; Kansas City, Mo., 4, 5.

Rose Eytinge: Atchison, Kan., 19, 20, 21; St. Joseph, Mo., 22, 23; St. Louis, 24, week.

Rehan's 7-20-8 Co.: Lafayette, Ind., 20; Terre Haute, 21, 22; St. Louis, 24, week.

Romany Rye No. 1: Troy, 17, week; Poughkeepsie, N. Y., 24, 25; Jersey City, 26 to 29; Williamsburg, 31, week.

Romany Rye No. 2: Philadelphia, 17, week; N. Y. City, 24, week; Baltimore, 31, week.

Ranch 10 Co.: Philadelphia, 17, two weeks.

Rentfrow's Pathfinders: Oskaloosa, Ia., 20; Marshalltown, 21; Cedar Rapids, 22; Waterloo, 24; Independence, 25; Beloit, Wis., 26; Monroe, 27; Evansville, 28; Portage, 31; Fond du Lac, April 1, 2.

Robert McWade: McKeesport, Pa., 21; Connellsville, 22; Johnstown, 24; Altoona, 26; Harrisburg, 27; York, 28; Lancaster, 29.

Sara Jewett: San Francisco, March 3—indefinite.

Sol Smith Russell: Amsterdam, N. Y., 20; Gloversville, 21, Utica, 22; Syracuse, 24; Oswego, 24; Ogdensburg, 26; Watertown, 27; Ottawa, Ont., 28; Kingston, 29; Hamilton, 31; Toronto, April 1, 2; London, 3; Detroit, Mich., 4, 5.

Strangers of Paris: St. Louis, 17, week; Louisville, 24, week; Chicago, 31, two weeks.

Salsbury's Troubadours: Buffalo, 20, 21, 22; Batavia, 24; Utica, 25; Amsterdam, 26; Albany, 27, 28, 29; Boston, Mass., 31, week; Lynn, Mass., April 7; Haverhill, 8; Lowell, 9; Worcester, 10; Springfield, 11; Chicopee, 12; Providence, 14, 15, 16; Schenectady, N. Y., 17; Lockport, 18; St. Catherines, Ont., 19; London, 21; Port Huron, Mich., 22; Bay City, 23; E. Saginaw, 24; St. Louis, 25; Saginaw City, 26; Detroit, 28, 29, 30; Grand Haven, May 1; Muskegon, 2; Grand Haven, 3—close.

Southern Comedy Co.: Utica, N. Y., 20; Rondout, 21; Poughkeepsie, 22; Newport, R. I., 24; New Haven, 25, 26; Bridgeport, 27; Jersey City, 28.

Stetson's Co. No. 1: New York City, 17, week.

Stetson's Co. No. 2: Washington, 17, week.

Stuttz's Dramatic Co.: Goliad, Tex., 17, week.

Tavernier Comedy Co.: Rouse's Point, N. Y., 21, 22; Plattsburg, 23, 26; St. Albans, Vt., 27, 28, 29; Montpelier, 31, April 1, 2; Windsor, 3, 4.

Thorne's Black Flag Co.: Montreal, 17, week; Manchester, N. H., 24; Lowell, Mass., 25; Lawrence, 26, 27; Salem, 28; Lynn, 29; N. Y. City, 31, week.

T. W. Keene: (W. R. Hayden, manager): Newcastle, Pa., 20; Youngstown, O., 21; Cleveland, 24, week.

Union Square Storm-Beaten Co.: N. Y. City, 17, week; Troy, N. Y., 24, week; Cleveland, 31, week; Milwaukee, April 7, week; Chicago, 14, three weeks.

Union Square Co. (Separation): Brooklyn, April 7, week; Baltimore, 14, week; Boston, 21, four weeks.

W. E. Sheridan: Milwaukee, 20, 21, 22.

Whitney's Hidden Hand Co.: Chippewa Falls, Wis., 24; Eau Claire, 25; Stillwater, Minn., 26.

Wyndham Comedy Co.: New Orleans, 17, two weeks; Philadelphia, April 7.

William Stafford Co. (Willis Ross, manager): Akron, O., 20; Lorrain, 21, 22; Buffalo, 27, 28, 29.

W. J. Scanlan (W. H. Power, manager): Philadelphia, 17, week; Pittsburg, 24, week.

W. H. Lytell's Co.: Winnipeg, Man., Feb. 4, six weeks.

OPERA AND CONCERT COMPANIES.

Abbey's Italian Opera Co.: N. Y. City, 20, five weeks; Philadelphia, April 24.

Abbott Opera Co.: Denver, 17, week; Topeka, Kan., 24, 25; St. Joe, Mo., 26, 27; Kansas City, 28, 29; Philadelphia, April 14, week; Washington, 21, week.

Bijou Opera Co. (Orpheus and Eurydice): Williamsburg, 17, week; N. Y. City, 24, week; Philadelphia, April 21.

Burnett-Moulton Comic Opera Co.: Hamilton, Ont., 17, week; St. Catherines, 24, 25; Brantford, 27, 28, 29; Buffalo, 31, week.

Boston Ideal Opera Co.: Meriden, Ct., 20; Hartford, 21; Springfield, Mass., 22; Troy, N. Y., 24.

Camilla Urso: Independence, Mo., 21; Richmond, 22; Lexington, 24; Lincoln, Neb., 26.

Courier Mandolinists: New Haven, 17, week.

Emma Thursby: Titusville, Pa., 20; Warren, 21; Philadelphia, 24; Reading, 27; Harrisburg, 28; Washington, 31; Richmond, Va., April 1; Petersburg, 3; Norfolk, 4, 5.

Fay Templeton: Iowa City, Ia., 20; Davenport, 22; Clinton, 24; Madison, Wis., 26, 27; Chicago, 31, week.

Gray's English Opera Co.: Cincinnati, 17, week; St. Louis, 24, week; Chicago, 31, week.

Hungarian Gypsy Band: Gloversville, N. Y., 24.

Mallerson's Opera Co.: San Francisco, 20, two weeks.

McCaull's Opera Comique Co.: Philadelphia, indefinite.

McCaull's Casino Co.: Buffalo, 20, 21; Syracuse, 22; Chicago, 24, two weeks.

Mr. and Mrs. Harry P. Dixie: Charlestown, Mass., 21; Quincy, 22; E. Weymouth, 24; Great Falls, N. H., 25; Portland, Me., 26.

Princess Ida Opera Co.: Cincinnati, 17, week; Buffalo, 24, 25, 26; Syracuse, 27; Albany, 28.

Queen's Lace Handkerchief Co.: Nashville, 20, 21, 22; Memphis, 24, 25, 26; Chattanooga, 27; Atlanta, Ga., 31, April 1; Savannah, 3, 4, 5; Augusta, 7, 8; Columbia, 9; Wilmington, N. C., 10, 11, 12.

Queen's Lace Handkerchief Co. No. 2: Lancaster, Pa., 20; Wilmington, Del., 21; Mt. Holly, N. J., 22; Johnstown, Pa., April 2.

Royal Bell-Ringers: Bourbon, N. Y., 22.

Seabury Stevens: Kokomo, Ind., 20; Marion, 21; Fulton, 22; Columbia, 24; Moberly, 25; Marshall, 26; Sedalia, 27; Kansas City, 28; Richmond, 29; Independence, 31.

St. Quentin Opera Co.: Council Bluffs, Ia., 24 to 27; Sioux City, 28, 29; Lemars, 30, April 1.

Wilson Opera Co.: Philadelphia, 17, week; Williamsburg, 24, week; Newburg, N. Y., 31; Port Jervis, April 1; Easton, Pa., 2; Bethlehem, 3; Mauch Chunk, 4; Allentown, 5; York, 7; Williamsport, 8; Lock Haven, 9.

MINSTREL COMPANIES.

Barlow-Wilson: Peoria, Ill., 20; Springfield, 21; Jacksonville, 22; St. Louis, 24, week; Philadelphia, April 7, week; Boston, 14, week.

Bates's Mammoth: Canajoharie, N. Y., 20; Fort Plain, 21; Troy, 22.

Bates's New: Ottawa, Ill., 20; Joliet, 21; Pullman, 22.

Callendar's: N. Y. City, 17, week.

Callendar's Georgia: Jamestown, N. Y., 21.

Dupree and Benedict's: Kent, O., 21; Niles, 22; Chardon, 24; Painesville, 25; Ashtabula, 26; Jefferson, 27; Sharon, Pa., 28; Youngstown, 31, 29.

Haverly's: Detroit, 21, 22.

Haverly's Minstrels (Clarke's): Portsmouth, N. H., 21; Portland, 22; Brockton, Mass., 23; Fall River, 24; New Bedford, 31.

Haverly's Mastodons: Oshkosh, Wis., 20; Racine, 21; Milwaukee, 22, 23; Elgin, Ill., 24; Joliet, 25; Peoria, 26; Bloomington, 27; Decatur, 28; Springfield, 29; Jacksonville, 31.

Hi Henry's: Janesville, Wis., 24.

Leavitt's Gigantean: Sedalia, Mo., 24; Kansas City, 25; St. Joe, 26; Atchison, Kan., 27; Leavenworth, 28; Topeka, 29.

Thatcher, Primrose and West's: Williamsburg, 17, week; Newark, N. J., 24, 25; Trenton, 26; Washington, 31, April 1, 2.

VARIETY COMPANIES.

Bayliss and Kennedy's Bright Lights: Pittsburg, 17, week; St. Louis, 31, week.

Castle's Celebrities: Detroit, 17, week; St. Paul, 24, week; Minneapolis, 31, week; Milwaukee, April 7 week; Chicago, 14, week.

Clark's All-Star Co.: Lowell, Mass., 17, week; Waltham, 24, week; Worcester, 31, week; Providence, April 7, week.

Canary's Co.: Newark, 17, week; Altoona, Pa., 28.

Davene's Allied Attractions: Akron, O., 21.

Dan Sully's Co.: Pittsburg, 24, week.

Evans, Bryant and Howe's Metropolis: Chicago, 17, week; Cincinnati, 24, week.

Earle's Variety Co.: Indianapolis, 21, 22; Bloomington, Ill., 28; Burlington, Ia., 29.

Ferguson-Mack Co: Wheeling, W. Va., 17, week.

Harry Miner's Co.: St. Louis, 17, week; Louisville, 24, week; Chicago, 31, week.

Harry Richmond: New Haven, 17, week; Baltimore, 24, week; Louisville, 31, week; Detroit, April, 7, week.

Harry Watson's Wheelers Co.: St. Louis, 17, week.

Ida Siddons Blondes No. 1: Louisville, 17, week; Indianapolis, 24, week.

Ida Siddons' Blondes No. 2: Lewisburg, Pa., 20; Milton, 21; Lock Haven, 22; Hollidaysburg, 23; Johnstown, 28; Latrobe, 29.

Kennell Co.: Newark, N. J., 24, week; Boston, 31, week.

M. B. Leavitt's Rentz-Santley Co.: Charleston, S. C., 23.

M. B. Leavitt's All-Star Specialty Co.: Philadelphia, 19, week; Buffalo, 24, week.

Pat Rooney: Lock Haven, Pa., 20; Altoona, 21; Pittsburg, 24, week.

Rentz-Santley Co. (Sam T. Jack, manager): Winnipeg, 17, week.

Sullivan's Mastodons: Troy, N. Y., 17, week; Philadelphia, 24, week; Wheeling, W. Va., 31, week.

Two Johns Co.: Burlington, N. J., 20; Newtown, Pa., 21; Wilmington, Del., 22; Harlem, N. Y., 24, week.

Whitney and Lang's Magnets: Baltimore, 17, week; Newark, 24, week; Brooklyn, 31, week; N. Y. City, April 14; Philadelphia, 21, week; Buffalo, 28, week.

MISCELLANEOUS.

Alf. Burnett: Cincinnati, 31, week.

Barnum's Circus: N. Y. City, 20, six weeks; Philadelphia, April 21, two weeks; Washington, May 5, 6; Baltimore, 7, 8, 9, 10.

Blitz's Mammoth Show: Chicago, 17, week.

Cromwell's Art Entertainment: Grand Rapids, Mich, 17, week.

Jacobs' Museum: Orange, N. J., 21, 22.

Howorth's Hibernica: Corry, Pa., 21; Salamanca, N. Y., 22.

La Cardo (Magician): Pottsville, Pa., 24 to 27.

Nick Robbets' Humpty Dumpty: Tippecanoe, O., 20; Franklin, 21; Middletown, 22.

Prof. Geo. Bartholomew's Equine Paradox: Chelsea, Mass., 17, week; Lowell, 24, week; Biddeford, Me., April, 7, week; Brockton, Mass., 24, week; Fall River, 21, week; New Bedford, 28, week; Wonsocket, May 5, week; Pawtucket, 12, week.

Royal Marionettes: Shelbyville, Ind., 20; Columbus, 21; Seymour, 22; Louisville, 24, week.

Sells Brothers' Circus: Cincinnati, April, 20, 21, 22.

Tony Denier's Humpty Dumpty: Malone, N. Y., 20; Potsdam, 21; Canton, 22.

Thayer's Circus: Lafayette, Ind., April 2.

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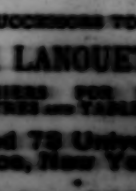

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Between

TELEGRAPHIC NEWS.

Too Much Esmeraldy.

[BY TELEGRAPH TO THE MIRROR.]

BUFFALO, March 19.—Esmeralda has been too frequent a visitor this season. Its third visit, Monday night, only brought out a medium audience at the Academy.

At Wehle's, Miss Thursby gave her second concert of the season, and gathered little coin. The audience was but small. Chevalier De Kontski and Russell Glover filled out the programme.

It goes without saying that the Adelphi was packed to see Castle's Kelly and Ryan company Monday night. Not a vacant spot in the house.

The Peacock Dance.

[BY TELEGRAPH TO THE MIRROR.]

ALBANY, March 19.—The Devil's Auction, at the Leland on Monday and Tuesday nights, drew packed houses, composed for the most part of the sterner sex, who, by the way, were not chary of applause, particularly in the case of the "Peacock Dance."

An Indignant Woman.

[BY TELEGRAPH TO THE MIRROR.]

ROCHESTER, March 19.—The Collins-Warde company opened a brief engagement at the Grand, Monday night, presenting Damon and Pythias to a fine house. The company is an excellent one, and J. T. Malone, in the leading role, proved to be an actor of merit and was called before the curtain repeatedly.

Frances Field is out in a strong card in our local press denouncing Frederick Warde's statement as given in the last issue of THE MIRROR as maliciously false and derogatory to her as an actress and claims that Mr. Warde is not justified in the course he has pursued toward her. She asserts that it is a wilful attempt to blast her professional future and that the charge is as unlooked for as it is uncalled for and cruel. Miss Field further says that Mr. Warde has on several occasions expressed himself as fully satisfied with her support, and she is surprised to hear at this late hour that he feels disposed to charge her with professional incompetency.

Maguinnis' Reception.

[BY TELEGRAPH TO THE MIRROR.]

BOSTON, March 19.—The Silver King had its first presentation here Monday night at the Boston Theatre to a large house, which was very enthusiastic at times, though much of the enthusiasm was for the return of the old favorites, who have not been seen here for a long time. Dan Maguinnis was favored particularly, this being his first appearance this season. Round after round of applause went up when he came on, until Napier Lothian gave the signal to his orchestra, who struck up "Auld Lang Syne," which called for renewed applause. William Redmund, Mrs. Berry, Frazer Coulter, Charles Kent and Rachel Noah were also received heartily, the two ladies being the recipients of many floral tributes. The curtain did not fall till 12:10. John T. Raymond occupied a box during the latter part of the play, after the curtain had fallen on In Paradise.

A large house greeted the Hanlons in Le Voyage en Suisse at the Globe. I did not look in at the Park, where John T. Raymond appeared in In Paradise, but Edward Byram, the business manager of the theatre, just told me it was the largest first-night house they have had for several weeks.

Good houses at the Bijou and Boston Museum to see A Trip to Africa and Princess Ida. It was St. Patrick's night and Joseph Murphy was at the Howard Athanæum with Kerry Gow. Nuf ced. The people stood in rows—and laughter. No rows. Nor did people forget the Boylston and Windsor.

Sitting Bull and Roland Reed.

[BY TELEGRAPH TO THE MIRROR.]

ST. PAUL, March 19.—The famous Indian warrior, Sitting Bull, attended Roland Reed's performance of Cheek at the Grand Opera House on Monday night, occupying a box. As an interpreter explained the points of the play the stolid features of the chief would relax and grunts of satisfaction were numerous. The warrior was gaily bedecked in paint and feathers. He was captivated by the antics of Blanche Vaughn, the soubrette, but was much puzzled over the heart-disease scene. Having often submitted to the ordeal of reportorial interviewing, his Indian Highness could understand a good deal of Dick Smythe's cheek. During the play he was taken behind the scenes and introduced to the members of the company. Much to his surprise he was grasped by the hand by the man who had just dropped dead on the stage, and was further embarrassed on finding that the cheeky reporter was a rather doubtful young man.

Hoop of Gold on the Coast.

[BY TELEGRAPH TO THE MIRROR.]

SAN FRANCISCO, March 19.—The Hoop of Gold was presented at the Bush Street Theatre on Monday night to an overflowing and enthusiastic house. A large number were turned away. Press and public have received the play kindly.

As was expected, Mapleson has gotten into a quarrel with the public and the authorities. He is in league with speculators, and the latter have grabbed up all the tickets and are asking exorbitant prices, especially for Patti [illegible]. Patrons are very indignant, and the [illegible] denounces the imposition. The [illegible] was arrested last Friday for overcharging [illegible]. He is on bail and will be tried this week. Mapleson has made money and an unsavory reputation. Gerster sang in Puritani on Monday night. Patti sang last night and will sing again on Saturday. The engagement may be lengthened. Excelsior, the spectacle, will succeed the opera.

Leavitt's Specialty company closed at the Bush on Sunday night and is now playing in the interior towns. The company reopens at this house next Monday night. Jeffreys Lewis closed at the California on Saturday night and sailed for Australia with James Allison on Monday. The engagement was not very successful. Lights o' London is now on at popular prices.

John A. Stevens' new play, Her Sacrifice, was well received at the Baldwin, with Sara Jewett in the cast. Miss Jewett sustained the leading role in an admirable manner.

The Smoky City.

[BY TELEGRAPH TO THE MIRROR.]

PITTSBURG, March 19.—All houses opened very auspiciously on Monday evening. At Library Hall, Rice's Surprise Party had a very fine audience. Gus Williams, in One of the Finest, opened to a large audience at the Opera House. The Academy was packed with admirers of Baylies and Kennedy's combination.

Dan Sully, with his Corner Grocery, had a good house at the People's, and Harris' Museum, as usual, opened to the capacity of the house.

The Pittsburg Lodge of Elks held a very enjoyable social session on Sunday evening last. Gus Williams and all professionals in the city at the time, took part in the festivities.

Another new theatre project is rumored, but nothing definite can be obtained. C. A. Gardner's Karl company spent Sunday in the city.

Miscellaneous.

PROVIDENCE, March 12.—Baker and Farron in Chris and Lena opened for the week at the Providence before quite a large audience. Government House will be given the last of the week.

NORWICH, N. Y., March 19.—Baird's Mammoth Minstrels appeared at Breese's Opera House on Saturday night. The house seats over a thousand, and the audience was the largest since the night the house was first opened to the public.

Fund Benefits.

One of the busiest men in the profession just now is Ben Baker, the secretary of the Actors' Fund. He is confident that the benefit on April 17 will be a bumper, so far as this city is concerned. General Colville and Colonel Sinn have within the past few days gained many subscribers to the Fund, the former securing about fifteen members and the latter twenty-one. The arrangements for the performance are almost completed, and, with possibly a little alteration, will be given as follows:

Niblo's Garden: In the Ranks, Bijou Opera company and Miner's Specialties.

People's Theatre: Vim and Skipped by the Light of the Orb of Night.

Grand Opera House: The Silver King and one of the Madison Square companies.

Wallack's: The stock company in any piece that may be on.

Star Theatre: Henry Irving and company.

Casino: The Beggar Student.

Fifth Avenue Theatre: Whatever attraction may be playing.

Daly's Theatre: Stock company in Red Letter Nights.

Fourteenth Street Theatre: The Pavements of Paris.

Union Square Theatre: Stock company in the attraction which may be running.

New Park Theatre: John A. Stevens' company in Her Sacrifice.

Theatre Comique: Harrigan and Hart's company in the new play, Tribulations.

Third Avenue Theatre: Whatever attraction may be playing.

Mount Morris Theatre: The combination filling the date.

Harry Miner's Eighth Avenue Theatre: Extra matinees of specialty people.

London Theatre: Special matinee of week's programme.

Over one hundred and seventy theatres have been communicated with, and up to the present time all replies have been very satisfactory. All the local managers have expressed a willingness to do anything the committee deem wise to secure success.

Emie Weathersby.

Probably no recent death in the profession has aroused so much sympathy as that of Emie Weathersby. The youth, beauty and budding talent of the lady made her loss peculiarly sad.

She played in The Member for Slocum Saturday week and was taken ill on the following Monday at her boarding house in Thirty-fourth street. On Wednesday symptoms of pneumonia appeared. Then she sank rapidly. On Saturday morning at 2 o'clock Dr. Curtis, her physician, called Dr. Robertson in consultation. The latter said there was no hope of saving her life, and she died three hours later. Her death was painless, as she had been unconscious for some time previous.

The funeral took place on Monday afternoon at the Little Church Around the Corner. Dr. Houghton conducted the service. Every seat in the edifice was occupied and many stood throughout the entire service. Fully three-fourths of the assemblage were ladies, and the majority of those attending did not belong to the dramatic profession. The chief mourners were Mr. and Mrs. Nat Goodwin and Jennie and Nellie Weathersby. They were much affected, as also were many present, by the kind and affectionate words in which Doctor Houghton alluded to the uncertainty of life. The choir sang the responses and hymns in an impressive manner, and the casket, which was dressed in black velvet, was carried to the hearse while the organ gave forth a solemn requiem.

Among those present were Mr. and Mrs. John Howson, Harry Edwards, Mr. and Mrs. Osmond Tearle, Mary H. Fiske, Ovide Musin, Mr. and Mrs. Rosenfeld, Samuel Colville, J. B. Studley, Samuel Grau, Gerald Eyre, Marcus Mayer, C. Burbidge, Frank Haworth, Fred Lotto, Frank Curtis, Mr. and Mrs. Tony Hart, and a large number of the chorus people who had sung with Miss Weathersby at the Bijou last season. After the obsequies the remains were placed in a vault, where they will rest until arrangements are made for transporting them to her birthplace in England.

Harrigan's Tribulations.

The genial senior of the Comique firm was found yesterday in his study. He was hard at work on his opening play for next season.

"So you wish to know something about my Tribulations," said he to THE MIRROR man. "Well, first of all, it is the last chapter in the Mulligan series. I have had to work harder this season than ever, and when I close the season I will go up to my country-place at Schoon Lake, only to work away on next season's plays. In Tribulations will be found the sequence of Cordelia's Aspirations. After leaving the Madison avenue residence, I have transferred Dan Mulligan back to Mulligan Alley. By his wife's extravagance he has become poor, but he clings to a small house uptown on the East River, which he keeps as a nest-egg for his son Tommy, who is in the far west. In this house Mrs. Cordelia Mulligan opens a French academy in order to aid Dan, who carries on a liquor and grocery business in the alley. The Lochmullers have likewise come down in the world, by an unwise speculation in Texas sheep by the head of the family. So he returns to the butcher business, while his wife enters the service of Mrs. Mulligan at the French Academy. The result of Mrs. Mulligan's residence among the *bon ton* causes her to contract debts for bric-a-brac and other luxuries. She is unable to meet these, and although Dan is desirous of mortgaging the house to pay them, she will not agree to it, wishing to keep a roof sacred from debt. In order to secure her homestead the property is transferred to their friend, Lochmuller, in nominal consideration of a dollar. It is accidentally overlooked that the dollar is a counterfeit. It so happens that Mrs. Mulligan gives an entertainment to her pupils upon the same evening that Mrs. Lochmuller has invited her friends to the kitchen, and the latter declines to do any service, insisting that it is her night off. Things wax warm, until finally Mrs. Lochmuller declares that, legally, the house is hers, and asserts her authority in a decided fashion. Previous to this, two boarders have been advertised for, and Tommy and Kitty Mulligan arrive from the West; applying for the rooms, they do not reveal themselves, as they are desirous of ascertaining the financial status of the parents. Tommy introduces himself as a friend of Mrs Mulligan's son in the West, where he is a member of the Michigan Legislature; but when the trouble between the Lochmullers and his parents crops up, he discovers that the dollar was a counterfeit and has everything satisfactorily settled.

"As an undercurrent of plot, Primrose, who was a servant in the Madison avenue house, has, it appears, stolen some plate to enable him to marry Rebecca Allup. Pewter, finding this out, informs the police, thus compelling Primrose to fly to New Jersey; but hearing of Pewter's forthcoming marriage to Miss Melrose, he determines to wreak revenge, and attends the wedding. Rebecca Allup has jilted Primrose and married a man named Clinton, who dies, leaving her a widow for the second time. During the proceedings a fire takes place in a cellar, the company escaping, and Primrose, getting into an ice-chest, is being taken to a hospital. Rebecca Allup jumps from a window and commits suicide. I may mention that Mr. Hart will double the characters of Rebecca Allup and Mulligan, playing the latter in the last act.

"Have you any new songs?"

"Yes; plenty of songs, and Mr. Braham has composed some nice music. Among the former are, "Cobwebs on the Wall," "Coming Home from Meeting," "My Little Side Door," and "The French Singing Lesson." Witham has excelled himself in scenery, and the settings will be important. Mulligan Alley will be particularly well done, and a fine picture of life in New York will be shown."

"What other plays have you on hand?"

"I have re-written Lorgaire, a fine Irish play, and it will be copyrighted in England. It will be in four acts, and contrary to the usual Irish plays, it has no famine, no Fenians, and no whiskey, being a clean Irish story. Lavender, in four acts, is ready, and the more I go over it, the more I like it. Christmas Joys I have fixed into six tableaux. This is all at present, and a pretty good result, when you reflect that I am acting at eight performances a week."

Scenic Art in Italian Opera.

Yesterday a MIRROR man visited that part of the Metropolitan Opera House devoted to scene painting. Charles Fox, William Schaeffer and Gaspard Maeder are the artists employed. The first-named conducted the scribe through the department.

"We began our work," said he, "on the first of May, 1883, and the result is a stock of stage pictures for twenty operas. In this room you see the models from which all the scenes are made. This model is a reduced fac-simile of the grand stage. When we were pushed hard, at the opening of the season, ten of us were working early and late. The difficulty was to procure a place to work in. We found that the stage of the Opera House was the only place to be had; consequently we worked all in a row upon this paint bridge. As to the future, it is said that Mr. Gye has signified his desire to retain the entire staff. Myself and co-workers have resolved to build a large studio, with every improvement and convenience, where every kind and size of scenery can be handled. We think it will prove an important addition to the theatrical resources of New York. It will be the largest studio in the world."

Mr. Schaeffer has visited many of the European Opera Houses, and in conversation with the reporter said:

"There may be some European Opera Houses which can mount a greater number of operas; but, then, we have only been a year at work, and the same scenery is not used in two operas. When we have complete sets for a repertoire of forty operas, nothing in the world will come near it."

The reporter was invited into the wardrobe room, and found two long apartments devoted to the costumes in stock. Peter Davies, the wardrobe keeper, has costumes for forty operas complete, and women are engaged in constantly going over the garments, repairing and keeping them in order. Preparations were being made for producing The Huguenots, and stage clothing was being handed out for two hundred and fifty underlings. Descending the flies, the ballet were seen at work rehearsing. Nilsson, Campanini and other stars were awaiting their turn to run over the score.

Theatrical Photography.

Photography has of late become such a favorite form of advertising with professional people that a MIRROR man devoted a little time lately to visiting the studios and galleries of those artists who make a specialty of dramatic work. The more celebrated, handsome or beautiful an actor or actress is, the more valuable the copyright becomes, and photographers vie with each other in securing sittings. Large sums are paid to prominent people for the sole right to a portrait. Some professionals have visited almost every prominent studio in the city, while many others have given sittings in various positions numbering from five to fifty. The following remarks by the most prominent artists who pay special attention to theatrical work throw some light upon the subject, being in each case the summary of an interview with a MIRROR reporter:

Sarony: "I am sure that every prominent actor or artist who has tarried in New York has visited my studio. Speaking only of recent sittings, I have had Nilsson, Patti, Booth, Keene, McCullough, Lawrence Barrett, G. C. Miln, Lester Wallack, Salvini, Rossi, John Gilbert, Oscar Wilde, Osmond Tearle, Jefferson, George Clarke, William Terriss, Clara Morris, Modjeska, Fanny Davenport, Rose Coghlan, Ristori, Lotta, Annie Pixley, Ellen Terry, Miss Milward, Marie Prescott, Langtry, and in fact all the prominent people to a number too great to mention. Henry Irving gave me sittings which resulted in excellent pictures, although he was not in the studio ten minutes. We have for many years had a large and steady sale of Maude Branscombe, and at present are in litigation over Oscar Wilde's portraits. The exclusive right in this country was sold by him to us, but other people have copied them and one firm has already issued a great number of these portraits. The right to the Langtry pictures is also ours exclusively. At the present time Mary Anderson's are in great demand, and we are shipping large quantities to England. The casts of the Princess Ida, Confusion and many other plays are among our recent works, as are also the portraits of of the Wallack and and Union Square companies. Next season all the Madison Square work will be done my by studio. Considering all things, a pretty actress' face has a better sale than anything else, although occasionally a leading man becomes the rage. The Montague case was a notable one. Many of the operatic tenors sell well. The greatest rush experienced in my studio was that upon the first appearance of George Rignold as Henry V. It did not last long, but it was furious during the craze. We do not retail our photographs, as there are two prominent firms in the city who make a specialty of selling pictures to the small dealers. The demand for photographs of celebrities is quite as great this season as formerly. Professional people usually get work done on better terms than the general public—for an obvious reason."

Falk: "In addition to the quantity of theatrical photography which I do, you will find novelties, improvements and innovations which no others have yet attempted. Notably was the successful picture of the stage setting in an act of The Rajah while being performed at the Madison Square Theatre. Here is the original impression taken by the electric light. There was a group of thirty-five people, and it was the first occasion upon which such a picture was ever taken. Since then I have made many such pictures. Another important advance is marked by the pictures of the entire Bijou company in Orpheus and Eurydice, in which many of the characters are taken in the traditional position ascribed to them by mythology. For instance, Cupid and Mercury on the wing. The picture of Neil Burgess in the act of flying through a hoop in his circus act in Vim is another of my subjects.

"Up to the present time I have sold nearly three thousand pictures of little Ida Mulle as Cupid. Hers and those of Daisy Murdoch, the Hebe of the piece, sell best of any. A few other of my successes are: the Wyndham company, Richard Mansfield in the supper scene of Parisian Romance, Robson and Crane, Lillian Russell, whom I have taken in fifty styles; Salvini; the child actress, Olive Berbely, Charles Coghlan, Agnes Booth, Georgia Cayvan, Gerster, Scalchi, Sembrich, Albani, Sara Jewett, Mr. and Mrs. McKee Rankin, Frederick Bryton, George Clarke, John T. Raymond, Emma Thursby, Walter Pelham, James O'Neill, Perugini, William Carleton, Frederick Leslie, Francis Wilson, Digby Bell, Galassi, George Edgar and Lilly Post. I have lately made complete sets of many companies in a number of frames, which are ordered in large quantities, to be used as advertising on the road. I think artistic photography is rapidly finding favor with professional people in opposition to loud and coarse lithography. As a rule, actors make good pictures, having control over their features and being able to easily assume the various expressions desired."

Gambier: "Of late I have not taken the quantity of portraits among the profession which I formerly did, but my orders for postelles are increasing. You see, if any artist or actor comes to me and gives me an order my desire is first of all to give him good value. I will name to you a few of those whom I have taken recently: Rose Eytinge, William Carleton, Robert B. Mantell, Harry Lee, Lillie West, Harry Brown, Sara Jewett, Osmond Tearle, Maud Harrison, Effie Ellsler, Emma Thursby, Hartley Campbell, little Harry Woodruff, James O'Neill, Georgia Cayvan, the Thatcher, Primrose and West Minstrels, Tony Pastor and his company, the Imperial troupe of Japanese, Augusta Roche, Helen Bancroft, Eleanor Carey, Minnie Cummings and several children performers. The Children's Carnival patronized me largely. Here is the original portrait of the celebrated raft scene from The World. It created a sensation when first published. Copies of it sold for five dollars each. I have more orders at present than I am well able to fill."

Naegeli: "Look through this album and you will see some familiar faces. I do not make any particular bid for theatrical work, although I have had and do still receive my share of it. Here is the last picture poor Charley Backus had taken, and these, surrounding it, are Billy Birch, William Hamilton and other San Francisco Minstrels. Here is Harriet Webb; I am preparing five hundred of these for her. Buffalo Bill says that this is the best portrait he ever had taken, and you surely will agree that it is a splendid one. Belle Cole, Helen Blythe, Bertha Welby, Ada Gray, Alma Stuart Stanley, Nat Goodwin, W. J. Scanlan, Harry Miner and Ralph Delmore are a few of the profession whom I have taken. I am now prepared to produce pictures and busts life-size direct."

Dana: "M. B. Curtis, Isabella Evesson, C. B. Bishop and Lillie Vaughan are the latest people of the dramatic profession I have photographed. I formerly did an extensive business among actors, but at present have my hands full of other work and am unable to look up theatrical trade. I think too much stress cannot be laid upon the advantage to actors of possessing a stock of photographs in the various characters they portray. It is an assistance in obtaining an engagement, and the general public will always hover around a case or window where the portraits or pictures of actors or actresses are on view."

Anderson: "I have had twenty-four sittings of Emma Abbott; eighteen of Kate Castleton, twelve of Kate Forsyth, twenty-one of Clara Louise Kellogg, twenty of Margaret Mather, twenty of Alma Stuart Stanley, eleven of Catherine Lewis, nine of Laura Don, nine of Marion Elmore, ten of Marie Prescott, ten of Rhea, twenty-four of Lillian Russell, nine of Emma Thursby, sixteen of Pauline Markham, ten of Minnie Palmer, twenty-two of Salvini, twelve of John McCullough, fourteen of John Gilbert and fourteen of Tony Hart. Fanny Davenport, Minnie Hauk, Maggie Mitchell, Annie Russell, Agnes Booth, Harriet Webb, and all of Daly's 7-20-8 company have also given me sittings. I sell a great quantity of portraits to the dealers, and fill large out-of-town orders. Am favored with much college custom."

Mora's gallery is perhaps the most interesting to examine. Although a large public clientele patronize this establishment, a strong bid is made for dramatic custom. Portraits of well-known actors adorn the walls, and between the covers of well-worn books are to be seen faces that have long since disappeared from public view.

"Here, sitting in a boat," said the proprietor, "in characteristic attitude, is Annie Russell, of Esmeralda fame. It is entitled 'Solitude.' You cannot tell that it was not taken in the water. It is my own secret. Here is a well-known actress posed as Summer, and here another as Autumn. You cannot imagine what a sale these have. This season both the Abbey and Mapleson companies had photographs from me. The best thing in dramatic posing which I have done for some time, and which is commanding general notice and an extensive sale, is the complete cast of Lady Clare, at Wallack's. Harrigan and Hart's entire company have also been taken. This large book represents the characters at the recent Vanderbilt fancy-dress ball. You will notice that each picture has a different background, entirely in accordance with the character."

The largest dealers in New York are the Messrs. Anthony and E. B. Fay. The first is a wholesale firm, while Mr. Fay sells principally by retail. The business, both by importation and exportation, is very great, and it is difficult to learn which celebrity is in the greatest demand, as some stars have a constant and steady sale. Many society people keep a collection of every artist who makes a hit in any piece, or of those whom they have seen and in whom they take an interest. A striking thing in this connection is the mania some non-professionals have for being taken in costume. They secure costumes and pay artists to pose them as Juliets and Rosalinds. Many artists, when they find a pretty face or figure, secure a sitting and create a large sale for it, the public meanwhile thinking it some actress of repute.

Combustibility of Theatres.

A correspondent, who is evidently a man of observation, jots down his thoughts on the combustibility of theatres. While we may not agree with all he says, there is much in his communication to ponder upon.

"In other days people visited the theatre to see the play, and their surroundings were so administered as to contribute to that end. The play was the talk beforehand, the object while enacting, and the after consideration on retiring. The intent of the audience was to give their whole, their earnest attention to the fancy, the art, the wit of the dramatist. The business of the stage was so conducted, with such simplicity and sincerity, as to allow the imagination of the spectators full scope. A canvas sign supplied the tavern; a pennon sufficed for a castle; a yardside of boarding the fortress; all the rest was left to the poet and his quick-conceiving audience. The scene of representation was truly a playhouse.

"We, in these later generations, have arrived at a realistic and material period with the theatre, as well as in many other things. The theatre is no longer a temple of the Muses; it has become a paint-shop, haberdashery, alembic and gas-house. The elements, freely employed in gorgeous scenery, sumptuous dresses, pyrotechnic lights and copious illumination, command the attention of the audience and the pen of the critic. There are at this moment playing at the New York theatres some half-dozen pieces which are, as writings or literary work, pronounced trash, yet they were all warmly commended for the *mise-en-scène*, costuming and other mechanical accompaniments. It is these which furnish the inflammable stuff which in a few minutes makes a vast bonfire and suffocates or cremates its hundreds of victims.

"Let such resorts be no longer called theatres; in them the drama has but little part; they are mausoleums of the drama; the tomb of the worshippers of idle pomp and meretricious displays, where everything is sacrificed to mere show.

"It is a remarkable circumstance that while of late years so decided a change has been wrought in the front of the house very little if any attention has been paid to the obligations due from managers to the material appliances, convenience and safeguards of the company and another province of the theatre. The rears of the present theatres now are the same narrow-constructed, rickety and shut-handed well-holes and 'unsafe' deposits, where the storage and combustible elements are all increased tenfold, as in the theatres of fifty years ago.

"We can summarize our suggestions in a single sentence: For safety every theatre should occupy clear openings on all sides, abutting on streets and highways, with ample halls, broad stairways and exits as open to immediate possession as the public thoroughfares. If any part of a theatrical establishment demands, more than others, to be point-device and fully equipped for every emergency and incident, it is the region behind the curtain. There it is that all the work originates, the parts studied, the effects matured. There especially should order, method, intellect and perfect security prevail; and it is this that is most neglected, and by such neglect has been brought on the fearful calamities which have filled the chronicles of the day and caused lament for the simpler and wiser method of the olden time."

Amateur Notes.

Unstinted praise cannot be extended to the Amateur League for their performance on Tuesday at the Lexington Avenue Opera House. There was an uncertainty among a number of the performers in regard to their lines that was at times embarrassing. The entire production appeared to have been hurried and without a sufficiency of rehearsal. In The Day After the Wedding Miss Ella Greene excelled and saved an otherwise tedious farce by a bright manner and appearance. Mr. Walter Savage, as Freelove, marred a creditable effort by a too decided attempt at buffoonery. Mrs. Harriet Lamson did very well. The farce was followed by Woodcock's Little Game. It was not a success. Mr. Dalrymple was not an ideal Woodcock. He is angular and awkward, and in no way adapted for light comedy roles. G. M. Dusenberry, in the subordinate part of David, made the hit of the evening, and is to be commended for his correct dialect and unexaggerated action. Miss Blanche Milton was a vivacious Mrs. Woodcock, and Miss Eleanor Trafford read her lines intelligently. Jennie L. Boyd did better work as Mrs. Larkins than she has exhibited this season. Charms will be given by the League on the 25th, when more even results will be looked for and of which the society is certainly capable.

March 29 has been appointed for the representation of Iolanthe at the Academy of Music. The sale of seats and boxes has been spirited, and it is expected to realize fully $10,000 toward the erection of the Home for Chronic Invalids.

Mrs. James Brown Potter has been compelled to resign from the cast of A Midnight Marriage owing to the death of a relative.

As Joseph Haworth has found it impossible to obtain a release in time from his present engagement with the McCullough company to participate, the proposed enaction of Hamlet has in consequence been abandoned, and Led Astray has been substituted. The performance of this play will occur on April 23 and 24 at the University Club Theatre, formerly known as the Union League. It will be interpreted by talented members of the various societies and will be in aid of St. Ambrose Parish. The affair is in charge of the best New York people.

The Greenwich will essay The Queen of Hearts at the Lexington Avenue Opera House on March 21.

The Garrick will be seen in My Awful Dad in the near future.

Miss Vera Vernay, late of the Amateur League, has been engaged for Mr. Bandmann's tour. She will make her debut with the star as the Queen in Hamlet.

The Pearl of Baghdad will be presented on April 2 by the Amateur Opera Association of Brooklyn. Miss Emma Henry, who will sing the leading soprano role, was at one time a member of the Philadelphia Church Choir company.

The Pride of the Market was given by the Mimosa Society last evening at the Academy of Music. Particular mention will have to be deferred until next week.

The Ticket-of-Leave Man will constitute the bill for the next regular performance of the Gilbert on April 9.

Preparations for the production of A Midnight Marriage are being rapidly consummated. David Belasco is superintending the rehearsals.

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LA VIE.
LA VIE.

Music by Offenbach. Libretto by Farnie.
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Bowery, opposite Spring Street.
MR. HARRY MINER - Sole Proprietor and Manager
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Reserved seats, 35c., 50c., 75c.

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Johann Strauss' sparkling Operetta,
THE MERRY WAR.
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